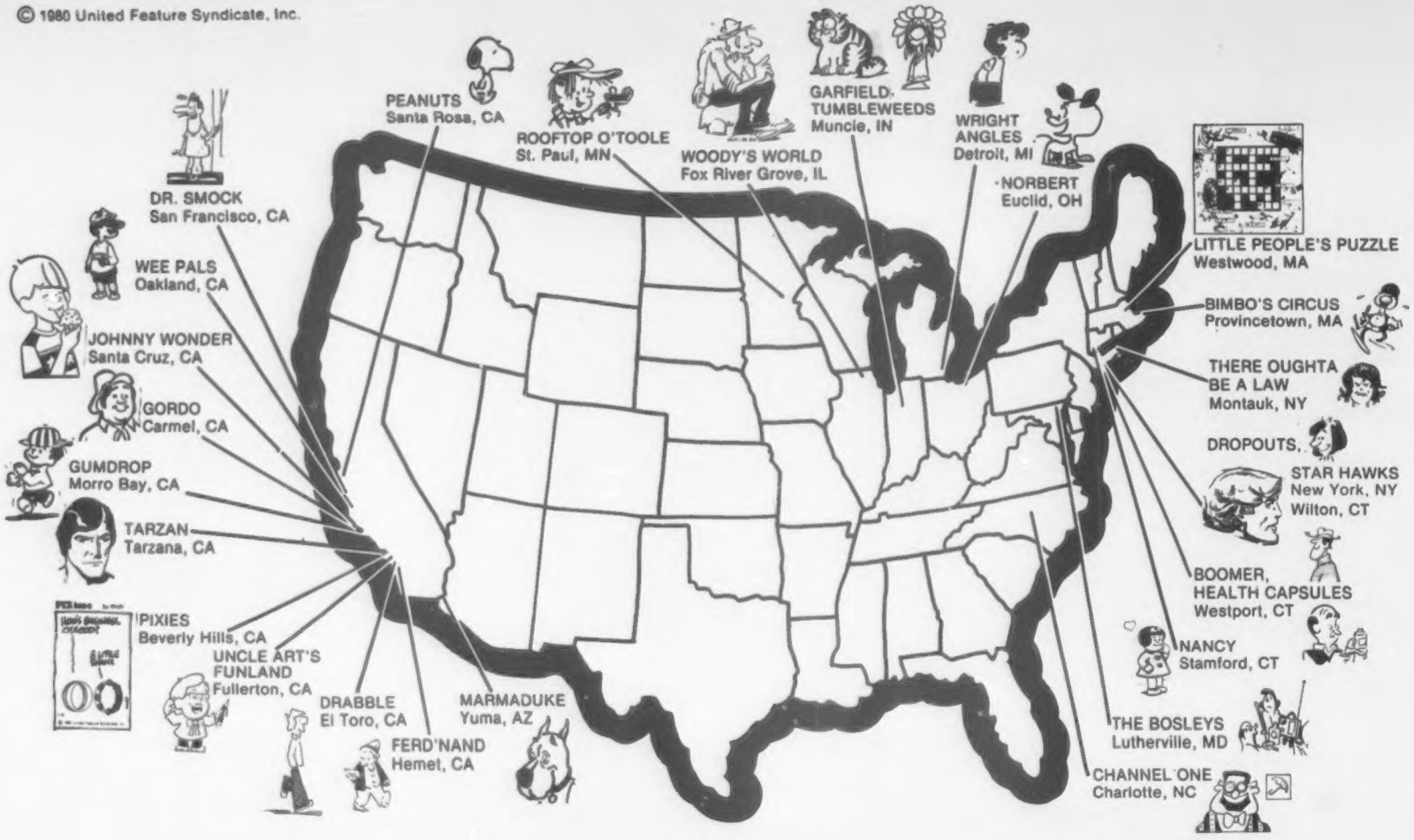
CARTOONIST PROfiles

Pope John Paul II has just been presented here with a book of Mickey Mouse's adventures, by Franco Fossati from the Press Office of "Mostra Internazionale dei Cartoonists" in Rome. This photo was sent to us by Carlo Chendi of Rapallo, Italy. Carlo is the well-known writer of Italian comics and an organizer of comics congresses. He writes that The Pope knows Mickey Mouse very well and would like to find time for reading again the stories of the agreeable mouse.

No. 45, March 1980 $ 3.50

© 1980 United Feature Syndicate, Inc.



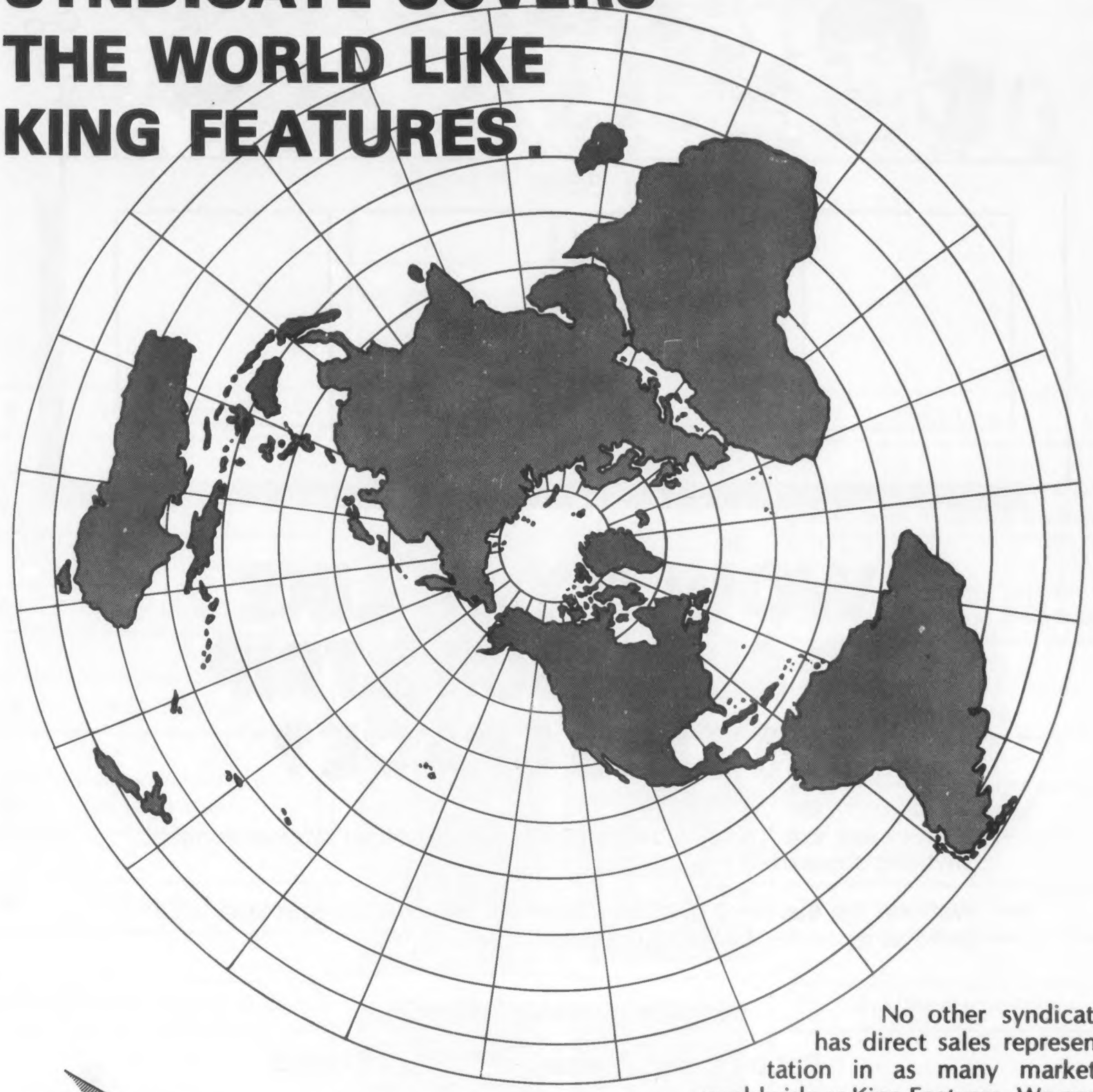
YOU DON'T HAVE TO LIVE IN THE BIG APPLE TO BE SYNDICATED BY US-

OUR WRITERS AND ARTISTS ARE EVERYWHERE!

Send your submissions to Bobby Miller, Managing Editor, Comics.

UNITED FEATURE SYNDICATE
200 Park Avenue
New York, N.Y. 10017

NO OTHER SYNDICATE COVERS THE WORLD LIKE KING FEATURES.



No other syndicate has direct sales representation in as many markets worldwide as King Features. We provide service to more than 3,300 papers around the globe. That's one reason King Features has more superstrips than any other syndicate. Comics like *Blondie, Beetle Bailey, Hagar the Horrible, Snuffy Smith, Archie, Hi & Lois, Tiger, The Lockhorns, Flash Gordon, The Phantom, Steve Canyon, Prince Valiant* and more. That's the reason Walt Disney uses King Features as exclusive syndicator for five strips, including *Donald Duck, Scamp* and *Winnie the Pooh*.

King Features. It's the world's most successful newspaper syndicate.

King Features Syndicate

Bill Yates
Comic Art Editor

235 E. 45th Street
New York, N.Y. 10017

WOULD YOU LIKE TO SEE YOUR STRIP IN THIS SPACE?

It isn't easy, but if you've developed and polished an original concept, anything's possible.

We're in the business of picking winners. As soon as your idea is as good as it can be, how about letting us see it first?

Send your submission to:

Bobby Miller, Managing Editor - Comics

NEA

NEWSPAPER ENTERPRISE ASSOCIATION

200 Park Avenue
New York, N.Y. 10017

CARTOONIST PROfiles

Editor: JUD HURD

March 1980, No. 45

8 John Darling

14 Chuck Jones

20 Said & Dunn

22 Gordon Campbell

29 The Tintin Stamp

30 Drabble

34 Editorial Cartoonist Frank Evers

44 Harry Love

50 Museum of Cartoon Art News

55 Cartoonists Club of Great Britain

64 Grim Natwick

66 I. Klein Column

70 Festival of Trees

72 Jack Markow's column

CARTOONIST PROfiles (ISSN 0008-7068) is published quarterly (March, June, September, December) by CARTOONIST PROfiles Inc. Subscriptions and correspondence pertaining to them should be addressed to P.O. Box 325, Fairfield, CT 06430. Editorial office of publication is located at 281 Bayberry Lane, Westport, CT 06880. Subscription rates: U.S. $12 per year; Canada $13; Foreign $14. Library & School subscriptions: U.S. $12.50; Canada $13.50; Foreign $14.50. Canadian & Foreign remittances should either be by Postal Money Order, or by checks in U.S. Funds drawn on U.S. banks.
Copyright 1980 by CARTOONIST PROfiles Inc. Reproduction without written permission is prohibited.
Advertising rates on request. Second-class postage paid at Westport CT 06880 and at additional mailing offices.

How do I become a cartoonist?
What kind of paper, pens, brushes do I use?
Is there work available in the field?
What sort of profession is cartooning?

The answer to these questions and more ... are to be found at THE JOE KUBERT SCHOOL OF CARTOON AND GRAPHIC ART, INC. in a three year course approved and licensed by the N.J. Dept. of Education. It's the only school that offers specialized and extensive instruction in this rewarding and exciting American art form.

THE JOE KUBERT
SCHOOL OF CARTOON AND GRAPHIC ART, INC.

For further information:
45 LEHIGH STREET, P.O. BOX 894
DOVER, N.J. 07801
(201) 361-1327

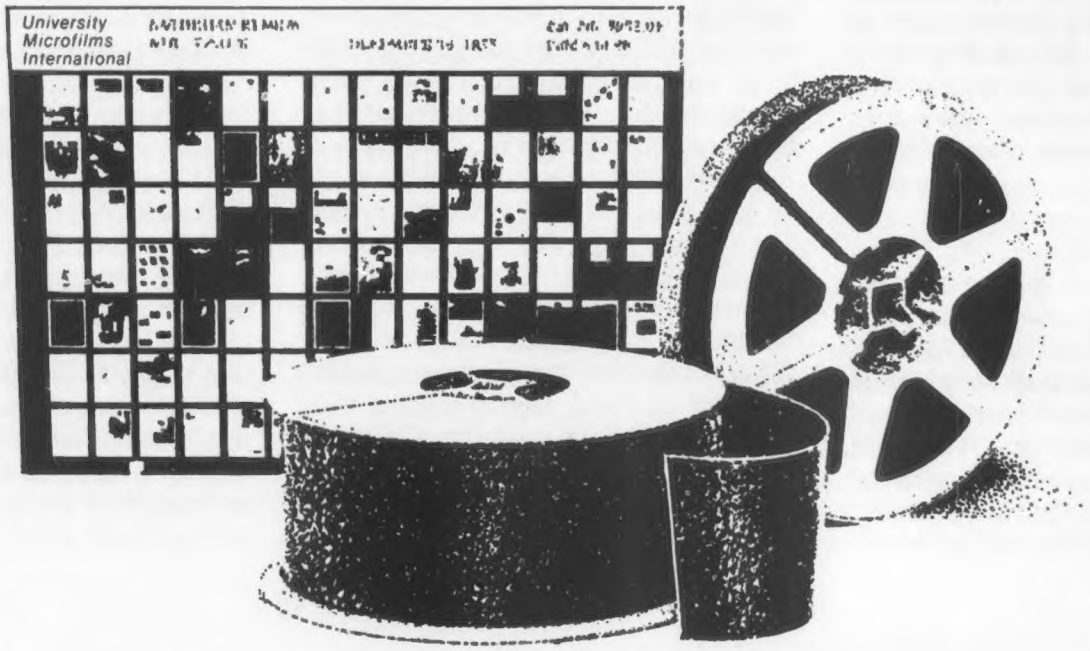
calling all cartoon buffs!

Here's your opportunity to get information about the most up-to-date correspondence course in cartooning available today. Write for FREE information and brochures NOW!

CARTOONERAMA
BOX 263-CP 6 • BRANFORD, CONN. • 06405

ROCKY MOUNTAIN SCHOOL OF ART
Specialists in Figure Anatomy.
Cartooning Second Year
COMMERCIAL AND FINE ART
Phil Steele: Director
Write: 1441 Ogden St., Denver, Colo. 80218

CARTOONIST PROfiles is available in microform



Please send me additional information.

Name _____

Institution _____

Street _____

City _____

State _____ Zip _____

University Microfilms International

300 North Zeeb Road
Dept. P.R.
Ann Arbor, MI 48106
U.S.A.

18 Bedford Row
Dept. P.R.
London, WC1R 4EJ
England

TOM BATIUK

John Darling

TOM ARMSTRONG

Back in Issue #22 (for June 1974) of CARTOONIST PROfiles, we did a story on Tom Batiuk and the 'Funky Winkerbean' comic strip he does for the Field Newspaper Syndicate. And now, in addition, he has been collaborating since March 25, 1979, on a new strip 'JOHN DARLING', with Tom Armstrong. Tom Batiuk does the writing on this new feature and Tom Armstrong does the drawing. John Darling had actually been a part of Funky almost from its inception and the following story explains how he became a part of the new strip. First, Tom Batiuk writes here about his part in the production, and then Tom Armstrong goes into some interesting details about the art part of the feature.

As I sat down to begin writing this article, I immediately saw that there was going to be a problem. How do you write about collaborating on a comic strip when both of the collaborators are named Tom? Not only that, but we're both tall, witty, and good looking to the extent that even the most discerning reader of CARTOONIST PROfiles would have trouble telling us apart. Therefore I, Tom Batiuk, have devised the following groundrules. When referring to Tom Armstrong, my collaborator on JOHN DARLING, I will call him Tom A.. Likewise, when Tom Armstrong is referring to me, he will call me Tom B.. These designations are solely for the purpose of clarification and are not meant to constitute rankings of any sort.

JOHN DARLING'S beginnings actually go back to a hot July day in the summer of '78. I was just getting ready to go out and do a little running when the phone rang. On the other end was Sherwood Kiraly from Field Newspaper Syndicate telling me about a submission he had received from a fellow named Tom Armstrong. The strip was called HEADS AND TALES and each day it featured a humorous situation involving famous celebrities. Sherwood and Steve Jehorek, the vice president and general manager of Field, were intrigued with Tom A's artwork and his ability to caricature people but felt that the format was a bit too confining.

At Steve's suggestion they were calling me to see if I would be interested in "taking a look" at the strip and possibly doing some writing for it. From the glowing way Sherwood described Tom A's artwork, I was very curious to see it. However, I was a little dubious about the format myself since my writing tends to involve me more with characters and storylines.

When the artwork arrived it was everything that Sherwood had said it was and more! I was duly impressed. Tom A's caricatures of Howard Cosell were so real, you could almost hear his nasal twang in the room. However, I didn't really feel that I could do that much with the format as it stood.

At the same time, I had been working with a character in FUNKY WINKERBEAN named John Darling. John had actually been a part of FUNKY almost from its inception. I suspect that being a full fledged member of the first generation to grow up with television as a fact of life, it was only natural that television would influence my work to a large extent. Thus John Darling could often be found interviewing and reporting on

JOHN DARLING **by Armstrong & Batiuk**

AND SO WHILE LASSIE GETS HEARTWORMS MAY BE A HEARTWORMING STORY TO SOME...
I THOUGHT IT WAS STRICTLY FOR THE DOGS!
© Field Enterprises, Inc., 1979
GEE, I DON'T KNOW, GENE... DIDN'T YOU LIKE THE PART WHERE LASSIE SAVED THE LITTLE BOY FROM THE RABID TURTLE AND...
ARMSTRONG & BATIUK
7-18

JOHN DARLING
by Armstrong & Batiuk
AS YOU KNOW, BETTY FURNESS IS OUR CONSUMER REPORTER...
AND SHE'S HERE NOW WITH SOME NEW INFORMATION FOR US!
WHO ARE WE NAILING TO THE WALL THIS MORNING, BETTY?
© Field Enterprises, Inc., 1979
ARMSTRONG & BATIUK 7-17

the various characters in FUNKY. In fact, I had finally promoted John to anchorman and was planning to give him his own talk show.

Still, I didn't make the connection between John Darling's talk show and Tom A's ability to caricature celebrities until one day while I was out jogging. By the time I returned home I was desperately trying to keep a week's worth of strips straight in my mind and was becoming increasingly excited about the possibilities of a strip featuring John Darling and a host of celebrities.

I contacted Sherwood and Steve and they became equally excited. They contacted Tom A. and he made it unanimous. So without ever having met, Tom A. and I set about working up several weeks of strips. Although I knew nothing about him, I figured anyone named Tom couldn't be all bad. (Naturally I have since met him and he is as witty and congenial as I suspected he was.) On March 25, 1979, JOHN DARLING made its debut in over 150 newspapers.

Along with John, I borrowed a cast of characters from FUNKY and they became the nucleus of the new strip.

First there's John Darling himself, a rising young TV personality whose ambition is only exceeded by his opinion of himself.

Reed Roberts, his producer, is the kind of guy who would cancel Christmas if the ratings slipped.

Phil the Forecaster is a nervous, insecure weatherman who takes criticisms of the weather personally and actually believes that the San Andreas is his fault.

Brenda Harpy is a reporter with a heart of gold . . . cold and hard.

And finally Charlie Lord, an aging anchorman whose hairpiece and ratings both keep slipping.

As I've sat alone working in my studio I've often thought about what great fun it would be to collaborate with someone on a comic strip and so I eagerly looked forward to working on JOHN DARLING. However since Tom A. and I live five hundred miles apart, I still end up doing my share of the strip alone in my studio.

I start by blocking out two weeks of strips in cartoon form using only the dialogue and omitting the art. (Except for those occasions when a sketch is worth a thousand words.) Then Tom and I will get together on the phone and go over the material. The process is so smooth that it seems like we've been working together for years. This not only makes it easy but it allows us to expend our energies instead on the various possibilities of characterization, satire, and parody that are inherent in a strip like JOHN DARLING. The fact that we've both come to love John as a character doesn't hurt either. One nice side effect of the strip is that now when my wife, Cathy, comes up to the studio and finds me sitting there watching television, I can matter of factly explain

JOHN DARLING
by Armstrong & Batiuk
LOOK, JOHN, YOU KEEP TELLING ME YOU WANT BIG STARS...
AND THIS TIME I'VE REALLY BROUGHT HOME THE BACON!
HOW'D YOU LIKE ME TO TURN THOSE GLASSES INTO CONTACTS, BUSTER?
©Field Enterprises, Inc., 1979
ARMSTRONG/BATIUK
6-12

Meet the madcap cast of characters:

John Darling — The master of the no-depth interview

Reed Roberts — King Rat of the ratings rat race

Brenda Harpy — She gets her scoops with a pick ax

Charlie Lord — One announcer who's past his prime time

Phil the Forecaster — His outlook is always partly cloudy

that I'm doing research.

At this point I'm going to turn this article over to Tom A. so he can describe his background, his working methods, and what a swell guy I am to work with.

TOM ARMSTRONG

As far back as I can remember I've wanted to draw a syndicated comic strip, except for a brief period in high school when I had dreams of a career in show business with my ventriloquist act. (Early research for JOHN DARLING) The funnies were always held in high regard in our house, and I remember how the whole family would discuss the latest mishaps of Dagwood and Beetle Bailey over breakfast. And we still do when we get together.

After high school, I entered the University of Evansville, a liberal arts institution, serving as staff cartoonist for the campus paper, the CRESCENT. I drew a weekly strip about campus life called TWO S (referred to college deferment draft status in the late Sixties). Prophetically, this strip mixed fictional characters with caricatures of real people, such as teachers and the president of the college. Every time I drew the president, my mother was certain that I was going to be expelled. Now every time I draw some important politician in JOHN DARLING, my mother is just as certain that I'm going to be expelled from the country.

I graduated with a Bachelor of Fine Arts, oil painting major, printmaking minor. From there I began my seven years in advertising. My first job was with a billboard company, as the "gofer" who was in charge of scraping the bird droppings and spider eggs off of the old billboards when they were brought to the studio to be repainted. Somehow my art instructors in college had failed to prepare me for my first job as a professional artist. I did get to paint one billboard before I left. And although I had enjoyed painting large canvases in college, a billboard 48′ wide by 14′ high quickly cured me. Now a Sunday DARLING seems plenty large enough.

For the next six years I worked at two advertising agencies, one very small, the other very large. Both stops were very good for me, although at the time I would have been willing to debate the issue. At least there, no birds or spiders were allowed!

At the small agency, I had to do everything from writing the headlines, conceiving, art directing, illustrating, and paste-up to sometimes even shooting negatives, making plates and printing the job. It gave me a really thorough background in commercial art and a knowledge of reproduction that still helps me in drawing DARLING.

I joined the large agency after three years, and became one of their top illustrators working on national accounts from Hanes Hose to Dingo Boots to RCA to Sears. And everything from developing animated cartoon spots to multi-media slide presentations.

At the same time my nights and weekends were spent collecting rejection slips for my comic strips that I was

JOHN DARLING **by Armstrong & Batiuk**

LOOK, REED, THE ROLE OF THOSE PROFESSIONAL CHEERLEADERS IS SEXIST AND DEMEANING!
THAT'S THE WHOLE POINT, BRENDA! WE WANT YOU TO DO A STORY THAT WILL EXPOSE THIS WHOLE CHEERLEADER THING FOR THE SHAM THAT IT REALLY IS!
ARMSTRONG/BATIUK
10-16
THE ONLY THING THAT'S GOING TO BE EXPOSED ON THIS STORY IS ME!
©Field Enterprises, Inc., 1979

trying to syndicate. I did manage to sell freelance caricatures to the NATIONAL REVIEW, THE SATURDAY EVENING POST, THE STAR, MODERN PEOPLE, and CONSERVATIVE DIGEST magazines.

FUNKY and JOHN DARLING are drawn in two different styles. Tom B. draws FUNKY in clean, crisp, simple lines, but DARLING frequently contains caricatures of real people. This meant that John and the other fictional characters had to be drawn in a more "realistic" style so that they could blend in naturally with the real people. Finding that fine line between too realistic and too cartoony has been a real struggle. After making compromises both ways I think DARLING is finally starting to look the way I want it to. It has taken some time to feel comfortable with each character, but now they're getting to be old friends.

Although I have nothing to do with the writing of DARLING, my wife, Glenda, swears that the personality of John matches mine to a tee. I have to admit that she's right. Sometimes it's spooky.

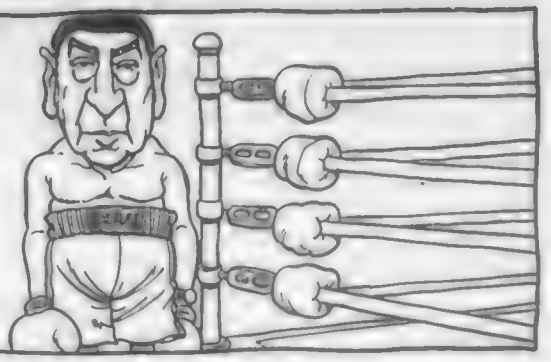
I find it frustrating that I am seldom satisfied with my work. It's never as right as I want it to be. I clipped a quote from William Faulkner on the subject of being a writer that also sums up the producing of a comic strip for me; "We shall be known for the splendor of our failures." I read that over whenever I have those days when I have no business getting within fifty feet of a drawing board.

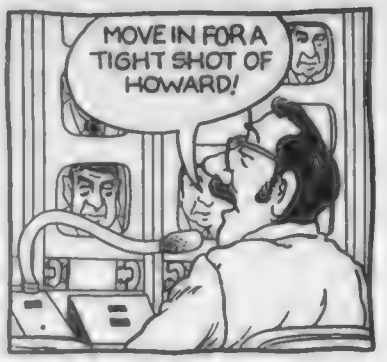
After the story conference with Tom B., I begin by lettering in the dialogue.

JOHN DARLING
by Armstrong & Batiuk
WHAT ABOUT ALL OF THIS RAIN WE'VE BEEN HAVING, PHIL?
WELL, I KNOW WE'VE HAD A LOT CHARLIE, BUT AT LEAST IT'S BEEN GOOD FOR THE FLOWERS!
WHAT'S WITH THE FLOWERS, PHIL? ARE YOU TRYING TO TELL US YOU'RE A FRUITCAKE?
©Field Enterprises, Inc., 1979
ARMSTRONG/BATIUK
5-15

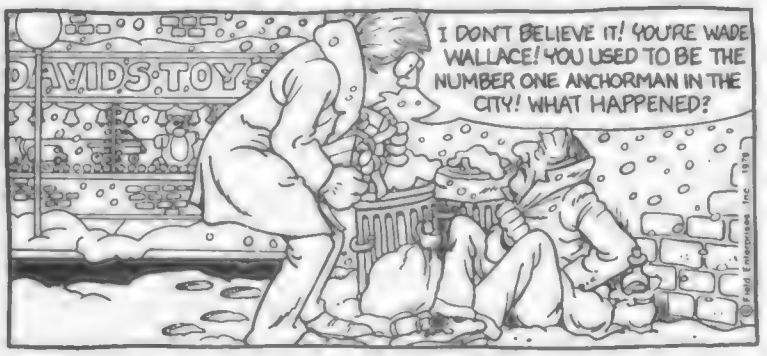
John Darling

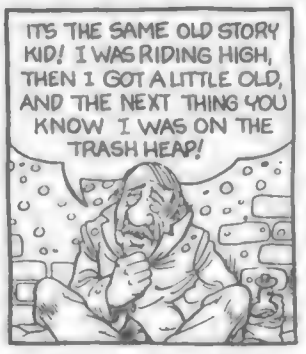
by TOM ARMSTRONG & TOM BATIUK





AS YOU ARE NO DOUBT AWARE, THE RIVIVAL OF THE ART OF BOXING IN THIS COUNTRY HAS BEEN AN AMAZING PHENOMENON TO BEHOLD!
ARMSTRONG/BATIUK


I DON'T BELIEVE IT! YOU'RE WADE WALLACE! YOU USED TO BE THE NUMBER ONE ANCHORMAN IN THE CITY! WHAT HAPPENED?
©Field Enterprises, Inc. 1979



JOHN DARLING
by Armstrong & Batiuk
AW, COME ON, REED! YOU DON'T EXPECT ME TO SIT THERE AND ACTUALLY INTERVIEW A STUPID PUPPET!?
©Field Enterprises, Inc., 1979
OOOH! YOU'RE THE ONE WHO'S GOING TO INTERVIEW ME? YOU'RE CUTE!
ARMSTRONG/BATIUK
OH, REALLY?
6-11
JOHN DARLING
by Armstrong & Batiuk
THIS IS BRENDA HARPY WITH A CHANNEL ONE NEWS BREAK!
news control
IN A SPECIAL COPYRIGHTED SCOOP, CHANNEL ONE NEWS HAS DISCOVERED THAT COUNT BASIE, THE FAMED BANDLEADER...
5-19
©Field Enterprises, Inc., 1979
IS NOT REALLY A COUNT!

Somewhere along the line I began working over a light table. With that in mind and the fact that after five years in paste-up I become nauseous at the sight of a T square, I've made up a master strip where I've already inked in the outside dimensions of the strip. Plus I have several panel combinations and I've also inked in my horizontal lettering guidelines (quickly followed by a dose of Pepto Bismol to resettle my stomach). So I begin by placing a sheet of tracing paper over the master strip, then I pick out the panel arrangement to suit the script, and letter the copy in pencil following the guidelines. Over both of these I tape a clean strip of 2-ply Strathmore and with a #3 castell pen, I ink in the type over my light box.

Next, on separate tracing tissue I work out the figures and backgrounds in pencil. I also have an Artograph or "Lucy" attached to my drawing board. I first came across one of these as an illustrator. I find it saves me a great deal of time when I need to enlarge or reduce a drawing.

To help me capture the more realistic, Mad magazine-like style of DARLING, I take Polaroid pictures of my wife acting out the gags. I find that this method gives the strip the look I need to complement the caricatures.

After the pencils are finished, I tape the drawings to the back of my previously inked panels and ink in the rest over the light box. I use a Hunt 99 flexible pen point on the figures, and finish off the background with various sizes of castell pen points. This gives me the hard line that I like to contrast with the looser figure work. I still find that one of my most valuable tools is my electric eraser. Maybe someday I'll learn that wet ink smears if brushed by an elbow.

It takes three days to do the dailies (two a day) and between one and two days to complete the Sunday.

Beyond that, I love drawing JOHN DARLING. I couldn't ask for a more compatible partner than Tom Batiuk. (What did I tell you? — Tom B.) For the first time in my life I actually look forward on Sunday nights to working on the strip Monday morning. I enjoy working at home and being able to spend more time with my wife, Glenda, and our two year old son Jonathan. Please excuse my gushing, but after all, I've only been drawing the strip a year. The deadlines haven't taken their toll yet. Check with me again in ten years.

Photos by Ed Black

©Warner Bros. Productions

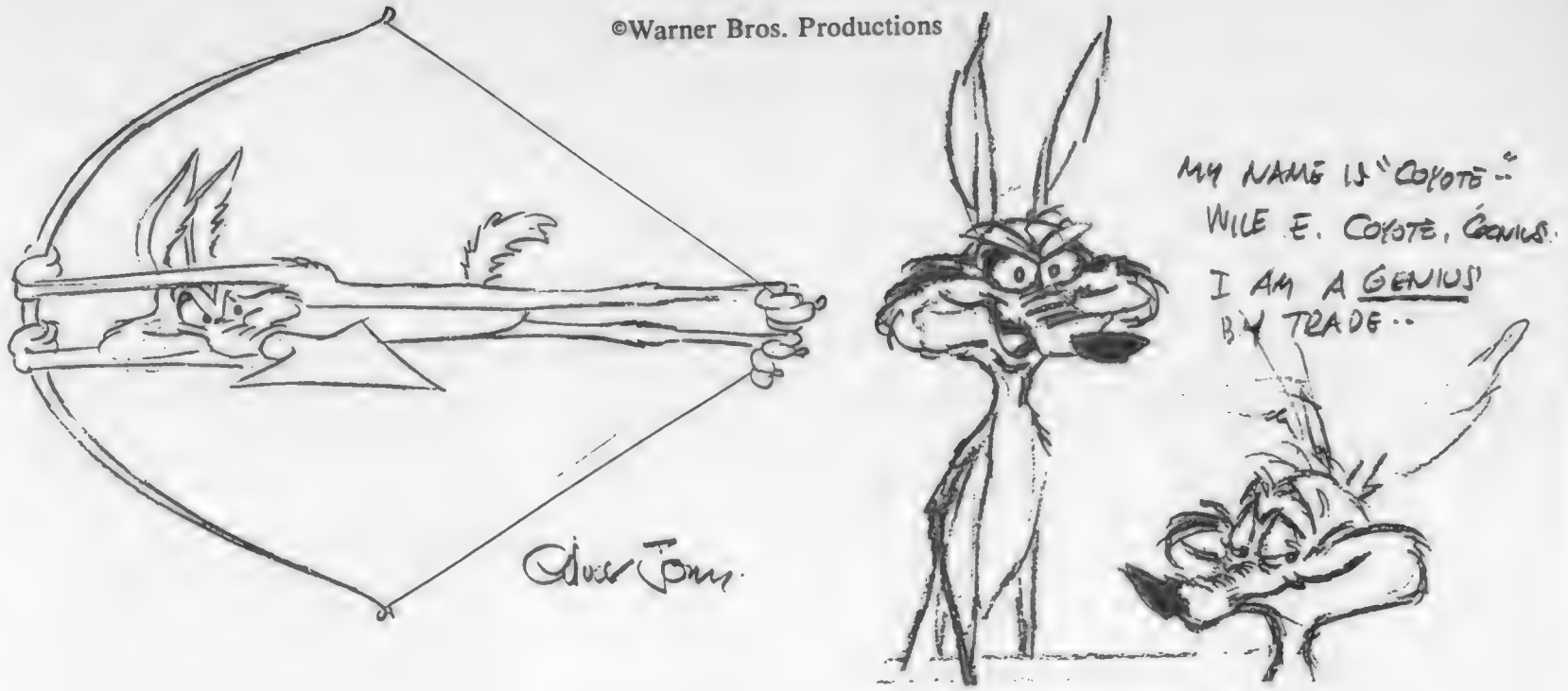
chuck jones

by John Canemaker

Early in his career, Chuck Jones, the famed animation director, studied drawing under Kimon Nicolaides, author of *The Natural Way to Draw.* The inspiring teacher placed emphasis on "gesture drawing" and similar graphic techniques in order to help the artist find and release his/her individual creative impulse and personality in a drawing. In a 1975 *Film Comment* interview, Jones remembered Nicolaides "laid down the law that if you ever want to learn to draw, you have a hundred thousand bad drawings in you. And the sooner you get rid of them, the better you are. So we did thousands of drawings."

Today, at age 67, Jones hasn't got a bad drawing left in him. His most casually tossed off doodles (and even his autograph) swirl and exude life and insouciance. His more carefully rendered portraits of characters he directed and developed during his tenure at Warner Brothers animation studio are as spirited as the doodles; they brim with sheer charm and personality and amaz-

©Warner Bros. Productions



ingly Jones can draw them perfectly proportioned without the aid of construction lines.

More specifically, I admire the texture of Jones' pencil line, which is by turns rough and delicate — an homage to the ancient lustrous union of graphite and parchment. A Jones' line zips along, stretching and bending and rounding corners of the creature being drawn with such confidence that the resultant image is almost sculpturesque.

Not only does Chuck Jones draw well, but he loves to draw, does it constantly and with remarkable ease. Last fall, I had the opportunity to be with Jones on several occasions during a week-long visit to New York in connection with the opening of his feature-length compilation, *The Bugs Bunny/ Road Runner Movie* at the New York Film Festival. At private parties, public lunches and dinners, before and during press and TV interviews, Jones drew. He will draw a cartoon for anyone and everyone who asks, and often feels disappointed when they don't ask.

One Sunday brunch at 'Windows on the World' atop the World Trade Center, a young waiter connected Jones' name on his credit card with animated cartoons. The keen-eyed lad was rewarded with a superb Bugs. This gift caused a domino effect among the restaurant staff and soon Jones' table began to resemble a road company of *Hello Dolly* ("Hello, Chuck Jones; Well, hello Chuck Jones . . .")! Another day, arriving for dinner at the Russian Tea Room, Jones' name was again recognized, this time on the reservations list and by a young maitre d'. Jones and party (which included Chuck's friend, writer Marian Dern, his public relations liaison Steve Leiva, and me) were immediately ushered to "Nureyev's favorite table." That evening the service was exceptionally fine; the staff's behavior can best be described as this-side-of-groveling. Jones took it all in stride and told anecdotes about Keaton and Chaplin. Mid-dinner when he shyly asked the ever-hovering maitre d' if he might like "a Coyote" or "a Daffy", the young man appeared to swoon and began filling our wine glasses (again) with manic glee while ordering our platoon of waiters and busboys about with a Cossack's vigor.

Sketching away midst the blini, the vodka tonics, and the chicken Kiev was Mr. Jones. He is a tall man with wispy red hair and even wispier eyebrows who fancies three-piece suits and bowties, which give him the appearance of a gentle, well-to-do mid-western banker in a Frank Capra film *(Mr. Jones Goes to Town).* With each stroke of his pencil on the sought-after autographed drawings, he smiles, knowing he is eradicating yet another spot of the anonymity he suffered for years as part of the cartoon studio system.

I know a PBS producer, a *Time* magazine editor, a London-based film director and a BBC producer who all have at leastonething in common: they each own a Chuck Jones pencil drawing which they have had beautifully framed and hung in their offices. I am also a proud owner of several Jones drawings, including a dozen marvelous layout sketches for a scene from a vintage Roadrunner/Coyote short. Mr. Jones recently offered to draw a caricature of me if I sent him front and profile mugshots. He said he already knows how I *move,* which made me nervous. Fear that Mr. Jones will probably be deadly accurate even in his distorted graphic representation of me has prevented my hasty acceptance of his offer.

Five years ago Chuck Jones made an offer I couldn't refuse. He was in New York again on business, but told me he would be happy to meet with a few of us younger animators informally to see films and discuss animation technique. In the course of that rare occasion, Jones sat at the animation table in my apartment and spontaneously illustrated his ideas and gentle criticisms with a number of rough drawings. Since he is a master of character animation, a fount of information about the art and one of the most articulate of natural teachers, I would like to share with you some of the sketches made by Jones that evening and my notes on what was discussed.

1

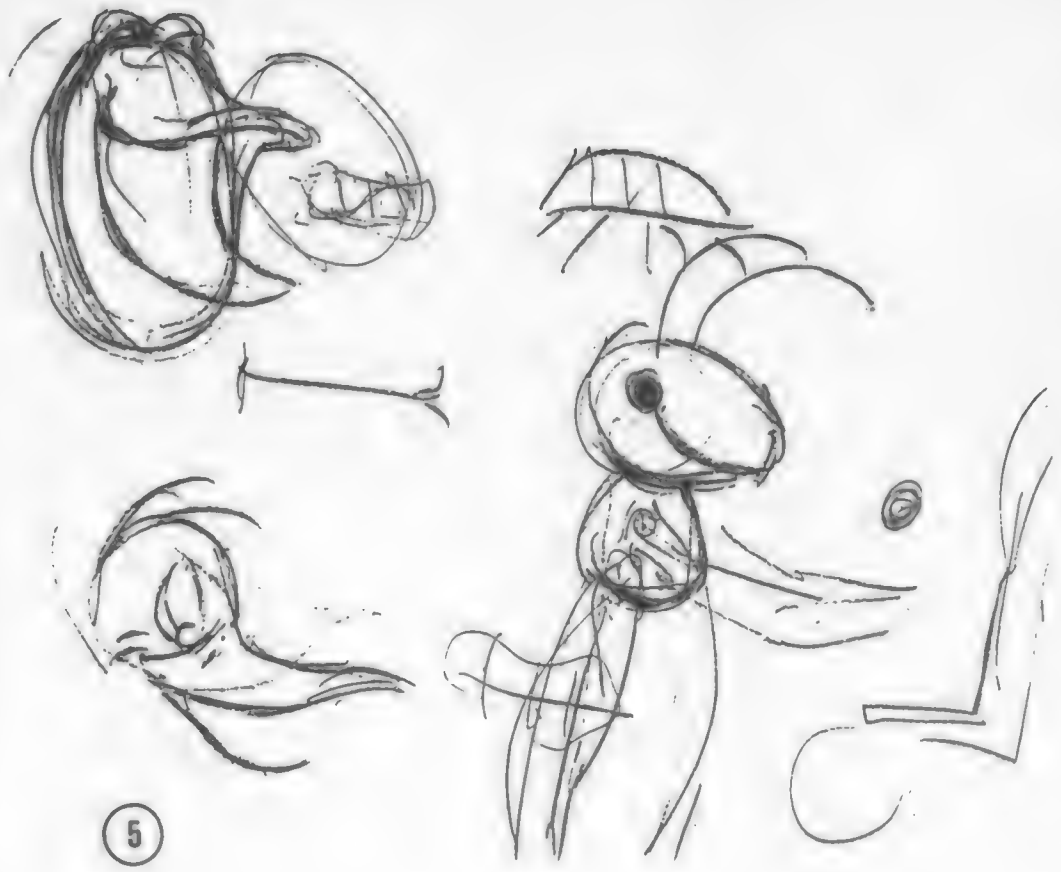
Drawing #1. Here Jones was criticizing the construction of one of my character designs — a tall owl with a large beak-nose. He demonstrated that the head must be defined as a separate entity from the neck and how adding cheeks to the face will "give you something to stretch and squash on smiles and frowns and dialogue. It will also do things to the eyes." Jones noted that in *The Dover Boys,* a 1942 Warners short he directed, the villain's nose was large and long but pointed straight out, while the owl's nose is pointed downward maki[illegible] it "more difficult to animate." In an aside, Jones mentioned that the *Dover Boys* villain "was a caricature of Ken Harris," one of Jones' favorite animators.

2

Drawing #2. In this drawing, Jones suggests how to bring a character very quickly from background to extreme close-up. Instead of extensive use of stretch-and-squash of the head, Jones would have the character's head turn down so the top of the pate is visible, while bringing up the shoulders in anticipation of the big move. (This can be seen in the middle circle which contains a pointed nose and glasses pointed downward.) Next, closely placed inbetween drawings, "maybe three or four", followed by two drawings "of wider spacing" brings the character's pate to the bottom of the field (the semi-circle at the lower edge of the drawing). Lastly, the head "looms up very large to fill the frame with eyes and in this case a menacing expression." (This is the large oval shape in the middle of the drawing.)

Drawing #3. Here is a Jones drawing of the female form with the right knee in "difficult perspective." Jones used this drawing to explain how in animation one should not make unnec essary problems for oneself. He quoted Don Graham, the great Disney studio art teacher: "He said, 'If the knee is giving you a problem, change the angle! Move it over to an easier one or bring it up to another position.' You'll never, ever have to draw a knee in that angle, if you don't want to."

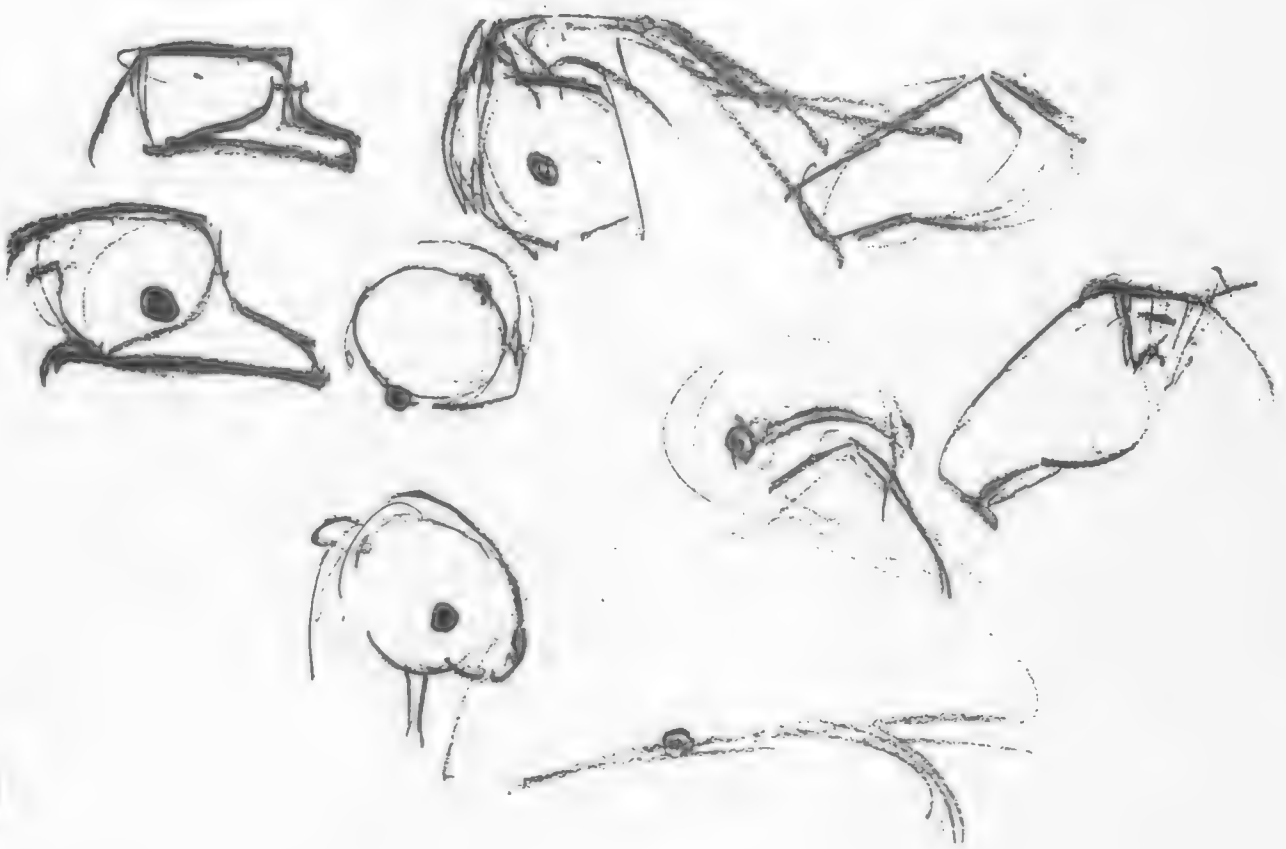
Drawing #4. A discussion of perspective and spacing in animation elicited this sketch of the classic telephone poles and horizon line example. To enhance the illusion of speed and distance, ala the famous falls from grace and precipices of Wile E. Coyote, Jone said, "As you go into the distance, the spacing of the drawings is closer. There are more drawings. It is also true in the reverse, when you want to zoom out fast. You start slower — more drawings — as you come from the distance, then in one or two large-size drawings you're gone!"



5

Drawing #5. Jones explained how to anthropomorphize animals by basing their construction/design on reality: "The frog (upper left), which we called Michigan J. in *One Froggy Evening* (1956) had a big mouth which a real frog does. Daffy Duck (lower left) has a head and bill that is stationary but a lower bill that moves freely. I found a cricket's mouth (right of center) worked when it was turned up. I don't know why but it was better. A cricket's feet are backward on their legs." (far right)

Drawing #6. Jones sketched while discussing how an animal's head movements are determined by how he is able to see. "Bird and squirrel eyes are way back on the sides of their heads, so you have lots of head movement so they can see all their surroundings. These small animals are always in danger of being eaten, which contributes to their nervous movements. Whales and horses, for obvious example, don't have these particular worries, and their movements reflect this and are quite different."



6

Drawing #7. This is a Jones sketch of a lion's hind leg bone, drawn while he quoted Albert Hurter, the Swiss illustrator whose inspired idea sketches formed the basis of the "old-world" visual lavishness of Disney's *Snow White* and *Pinocchio:* "Show me the skeleton of any animal and I"ll show you how it *must* move." ●

© *John Canemaker 1979*

7

During a break in a sound recording session Ted (Dr. Seuss) Geisel and Chuck Jones make some final checks. That strange-looking fellow between them is the Grinch who stole Christmas — or tried to.

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN,. whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

by Bob Dunn

Quotes worth recording spake by famous cartoonists . . . and I was there when they said it (in most cases).

Speaking of the difference between a cartoonist and people in other jobs, Rube Goldberg told an aspiring comic strip artist: "You have to be a self-startèr. If you're the type who needs a boss to tell him what to do and when to do it, you should work in the A and P."

One night at the Lambs before a National Cartoonists meeting, Rube found me in the writing room off the library. He asked what I was doing. I told him I was writing the introductions of the guests who would be presented after the dinner.

Rube said: "Good!" Never go off half-cocked! Always write and rewrite your ad libs!"

Milt Gross was a font of quotes. He had a favorite way of introducing a quasi-celebrity which is now in every emcee's gag file. Namely: "Artist, author, big game hunter and notary public . . . . . ."

Milt was an easy touch. I asked him about it once when I saw him peel off some bills for a well known deadbeat.

Milt explained: "I'd rather be the guy who is gypped than the S.O.B. who has to hide when he sees me on the street."

No cartoonist had the meteoric rise that Milt had in the middle 20's. By the late 1930's his star was fading. Milt's wild slapstick style was not as popular as the continuity strips as exemplified by Ham Fisher's feature, Joe Palooka.

One day I found Milt studying Joe Palooka. "I'm trying to figure out what makes Fisher so successful."

I tried to snap Milt out of his funk bleu.

"You wouldn't want to be like Ham. He's crazy," I opined.

Milt gave the quotable rejoinder: "If I knew what made him crazy I'd get a syringeful and shove it up my behind!" (unquote)

Allman, the excellent artist of the early 20's who drew "Doings of the Duffs," summed up every cartoonist's frustration when his syndicate complained that his work was being mailed in unfinished.

Allman screamed over the phone: *"I'm sick and tired of drawing noses!!"*

The poor guy had a breakdown. He was through. The syndicate had Ben Batsford try to do the strip but its days were over.

Geo. McManus, whose "Bringing Up Father" was the top comic feature for five generations, told a young King Features cartoonist: "You can't expect to come up with a blockbuster every day. Like a good ball player you'll hit a good average."

Ad Carter, creator of "Just Kids", was a character himself more colorful than character s his fellow cartooners drew. Ad's memorable quote is in the genre of "Damn the torpedoes, etc." and "Win one for the gipper!"

Carter had just hired Bob Naylor, a great young cartoonist, to assist him.

On the first day of the new working arrangement Naylor appeared at Carter's hotel suite eager to start the job. The time was 8:45 A.M. Bob went up to Ad's dig s, rang the bell and rang it again and again, but got no answer. He tried knocking. No answer. Thinking Ad was out early, Bob went down to the lobby and waited. After an hour's wait Bob tried phoning Carter's rooms. No answer. When Bob asked the hotel clerk if he knew Ad's whereabouts, the hotelman dispatched the house detective to take Bob upstairs once again. Entering the suite, the house dick, who knew Ad and his ways, went to the bedroom where the recumbent Carter was snoring off a big night and a half.

Carter came to in stages. To the bath-

room to soak his head at 12:45. Then back to bed with not a word to the new assistant in the living room. At 4 P.M. Ad surfaced once again for a hair of the dog. When his eyes focused he talked to Bob as if nothing was askew.

"Call room service. You eat. I'm gonna take a nap. Stick around, we gotta have a little talk."

To bring a long story to the punch line, at 11 P.M. Ad emerged from the bedroom to find Naylor at the drawing board with his head on his arms, *asleep* . . .

It was Ad, the leader, now. Ad, inspirer of men, who shook his sentinel awake.

"C'mon! Let's go! *Up and at 'em!* More work! Less shirk! If you wanna loaf get a bench in Bryant Park!"

That was more than forty years ago, but if you mention the name "Ad Carter" to Bob Naylor today, his reaction will be a wry smile and *"Up and at 'em!"*

The immortal Tad was in a crap game in the old Journal Building that Milt Gross told me about. Milt was Tad's office boy. The crap game was a weekly event that happened every Friday (pay day). The game got going in Hype Igoe's office. Hype was a sports cartoonist and writer. The other players were assorted reporters, printers and pressmen. The game was in full swing. Tad was on his knees, blowing on the dice, getting ready to roll 'em.

If this was a movie the camera would pan from the crouching Tad to the circle of legs around the pot of money on the floor. Shadows of pork-pie hatted gamblers' heads are projected on the floor as jets of cigarette smoke cut into the scene. The drone of chatter stops. The smoke wafts away. An ominous presence manifests itself, casting a sinister elongated shadow of a huge head, overhung eyebrows, hawk nose, jutting chin and all.

And that's the way it really happened. The invading shadow was Arthur Brisbane, famous editor, executive general of the Journal who had a reformer's repugnance for gambling.

Tad looked up, saw his scowling boss, kept shaking the cubes and addressed the great man with a brand new nickname:

"Hello, *Big George* . . . there's two bucks open. Dig down in your sock!"

"Big George" inhaled his rage, turned on his heel, nonplussed and minus much aplomb, and withdrew to sulk about cartoonists getting too big for his liking.

Tad had saddled Brisbane with a nickname years earlier. It was "Doubledome," because of Brisbane's high bulging forehead.

When asked by Igoe why the "Big George" name and why not "Big Something Else," Tad said, "When I looked up and saw him towering over us, he looked bigger than that statue of Washington on the Treasury Building steps down in Wall St."

Jay Irving, who specialized in cop gags, drew covers for Collier's, was a top magazine gag artist and drew a Sunday page, "Potsy", for the N.Y. Sunday News. Jay was the father of Clifford Irving, the writer who put over the hoax biog of Howard Hughes.

But what the members of the Nat'l. Cartoonists Society remember Jay for was his overwork of the phrase "the body politic." He liked to speak at meetings . . ."If it please the body politic"; "I appeal to the body politic."

It was Otto Soglow who rose to rebut Jay.

"Kiss the body politic's ass," said Otto. (And the motion was seconded unanimously.)

For a Reuben Dinner a few years ago, I gave credit to cartoon firsts.It was well researched but that night and afterwards I heard from a lot of people who disagreed with me. If any of you gentle or not so gentle readers disagree, please let me know.

The "cartoon first" that drew the most flack was "Sid Smith was the first cartoonist to run a continuity in a comic strip" (Andy Gump).

Who was the first cartoonist to have a character jump backwards out of his shoes in surprise? Answer: Opper (Happy Hooligan).

The first cartoon to use a light bulb over a character's head to show the dawning of an idea: Buster Brown by Outcault.

First cartoon to use a string of little knives from one character to another to indicate "look daggers at": McGill, in a strip my father liked, "The Hallroom Boys."

Here's controversy: who first used symbols like stars, x's, exclamation points, curly-cues and explosions for swearing? I say Opper (Happy Hooligan). Pop Momand (Keeping Up With The Joneses) has some advocates. Tom Johnstone, the ad tycoon, claimed it was Gus Mager (Hawkshaw the Detective) or Rudy Dirks (Katzenjammer Kids).

First cartoonist to show a log being sawed in a balloon over a sleeping man: Jimmy Swinnerton, all time great, in his long-time Sunday page "Little Jimmy."

First cartoonist to satirize the foibles that all mortals are heir to: Rube Goldberg in "Life's Little Jokes."

The first "H. I." (Human Interest) cartoonist, father of the Middle America type of cartoon, forerunner of Briggs, Webster, and Beck . . . McCutcheon.

More anon re firsts. Meantime let me sing the praises of Charles Kahles' great feature for the Philadelphia Public Ledger . . . "Hairbreadth Harry." His villain, Rudolph Razzendale, curled mustache, dress suit, high hat and all never used #+?*XX!!! to indicate swearing. He just said *"curses!"*

Kahles has a lovely daughter whom I call "Belinda" after the heroine of "Hairbreadth."

Belinda came to see me one day to ask how to get "Hairbreadth" on TV. And I took her to see a successful TV producer who shocked her when he informed her she had let the copyright run out without renewing it. It had lapsed into public domain. It seems there is a ghoulish business keeping track of songs, books, stage and movie properties and pouncing on them when the rightful owners are lax and let things slide.

I believe the friendly producer helped Belinda get her copyright back.

Good interview idea. Herb Jacoby the cartoonists' lawyer.

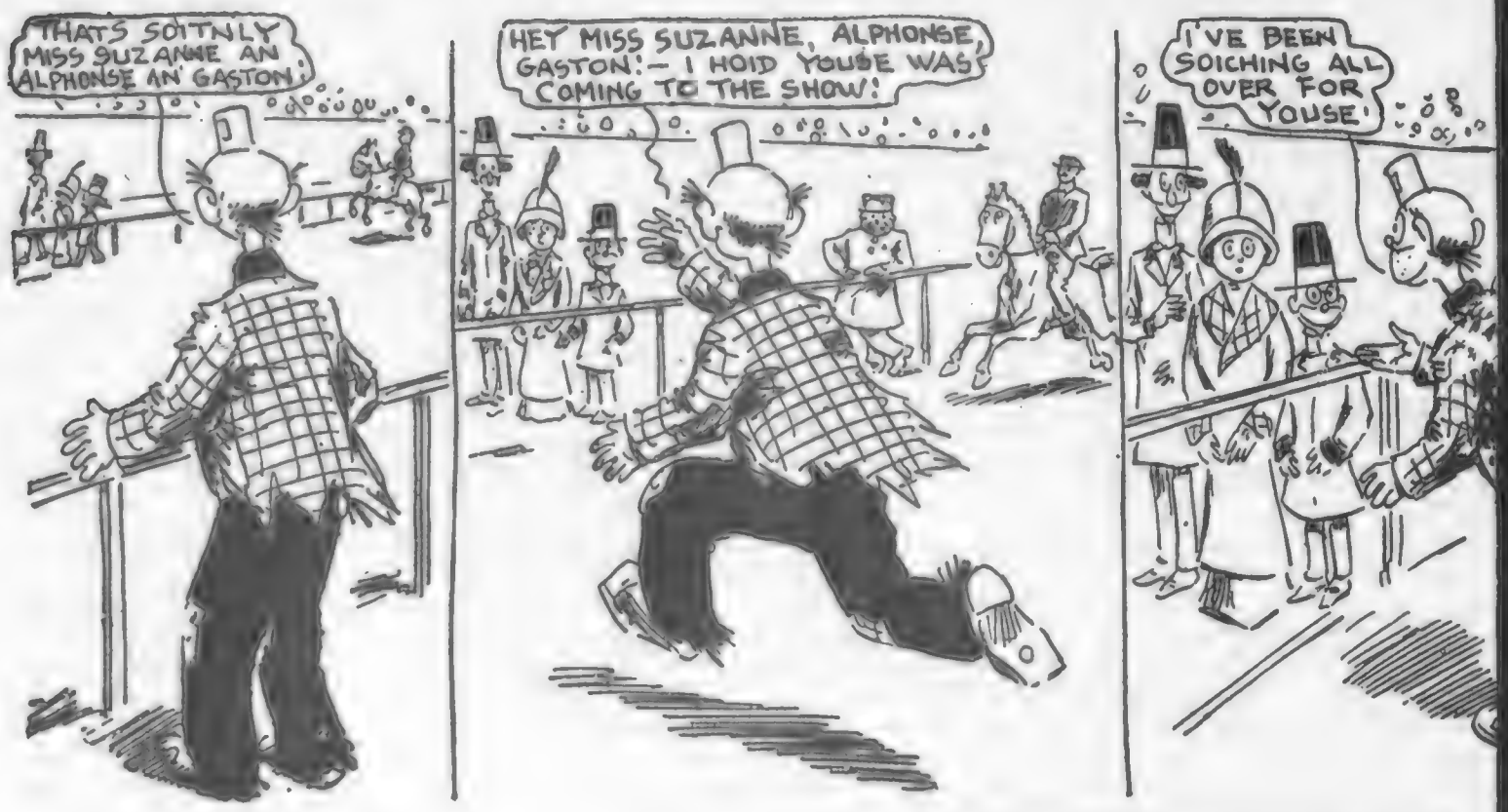
Hey, Herb: where is the place to look up the dates on copyrights? Is it Washington or N.Y.? What building? What dept.? And stuff like that there!

Just thought of another first . . . use of inventive sounds to spell out action or mayhem. The words "bam! zonk! splat!" were introduced by Condo in the early feature "The Outbursts of Everett True." Everett was a fat guy who was fighting the common man's battles against our daily pests. For instance, the dude with a rolled umbrella under his arm walking in front of and sticking Ev's stomach would be seen in the last panel with the umbrella wrapped around his neck.

John V. Cody, a college prof and great grandnephew of Buffalo Bill Cody is a great artist and cartoon buff and authority on early comic strips. He sent me tear sheets of "Otto Auto" by Gene Ahern and my other boyhood memory "Everett True." Thanx, Bison John (as I call him).

Finis

Did Happy Hooligan Go to the Horse Show?


THATS SOITNLY MISS SUZANNE AN ALPHONSE AN GASTON!
HET MISS SUZANNE, ALPHONSE, GASTON!— I HOID YOUSE WAS COMING TO THE SHOW!
I'VE BEEN SOICHING ALL OVER FOR YOUSE!

We asked GORDON CAMPBELL, whom you've read about in Carl May's interesting story, to talk about some interesting aspect of cartooning, based on his extensive collection. And Gordon's wife, Mary, encouraged him to give us some facts about the famous Frederick Opper, one of Campbell's old-time favorites.

by Gordon Campbell

MARY - We ran across so much Opper material when we were doing "The Pen, Not The Sword", ten or eleven years ago.

GORDON - Yes, but we still haven't found any of Opper's work before 1880. Twenty years of Puck magazines were a valuable source of information.

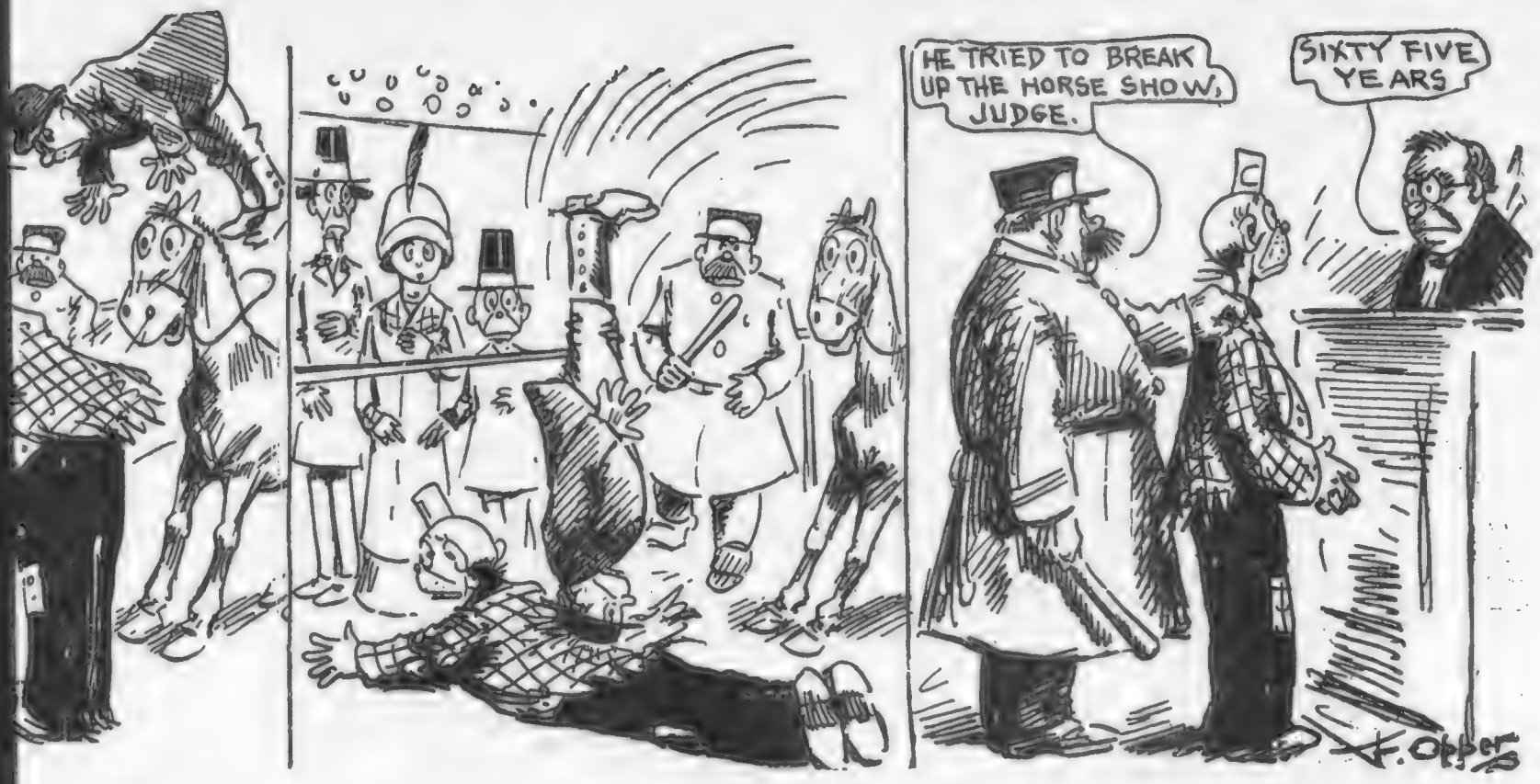
MARY - Where did Frederick Opper get his start in cartooning?

GORDON - He was born in Madison, Ohio in 1857. Opper left school at the age of fourteen and worked in one of the village stores. Later he was an apprentice printer on the Gazette, the local newspaper. A few years later he went to New York to seek a job as a typesetter, but found he had not served long enough at the printer's trade. His first job in New York was making price labels for a large department store. While there, he got up comic sketches and submitted them to "Wild Oats", a humor publication. Some were accepted, so that encouraged him to get into cartoon work. Soon he was offered a place on the staff of Leslie's Weekly and after three years of experience, Joseph Keppler hired him. For the next twenty years he remained on the Puck staff, working with such notables as Wales, Bisbee, Gillam, Graetz, Von Stur and Zimmerman in the early years and Pughe, Taylor and Dalrymple in the latter years.

Pach Bros., N. Y.

FREDERICK BURR OPPER,
The "Dean of Comic Draftsmen."

Soit'nly! - - Nov. 23,1910 - *By F. Opper*



MARY - Didn't Opper do book illustrations, too?

GORDON - Right, his range of work was remarkably wide. He illustrated books by Mark Twain, Hobart, the author of "Dinkelspiel", F.P. Dunne and Bill Nye's "Comic History of the U.S.". That book has 146 illustrations and the "Complete Tribune Primer" by Eugene Field has 75 drawings by Opper. It is a small book of 143 pages. A serial titled "The True History of Captain Robert Kidd" ran in Puck magazine in 1888 and it was profusely illustrated with Opper drawings.

MARY - When did Opper leave Puck magazine?

GORDON - It was some time in 1899. The last cartoon I could locate was in April of that year and the first in the New York Journal and Advertiser appeared on June 4, 1899 with the title "An Unexpected Conversion" and sub title "With Mr. Goodworks in Bongo-Bongos". A bit of buffoonery about the Missionary's false teeth. All of Opper's early cartoon pages were one-shot ideas on satire and social humor until he originated "Happy Hooligan".

MARY - What material did you find on "Happy Hooligan"?

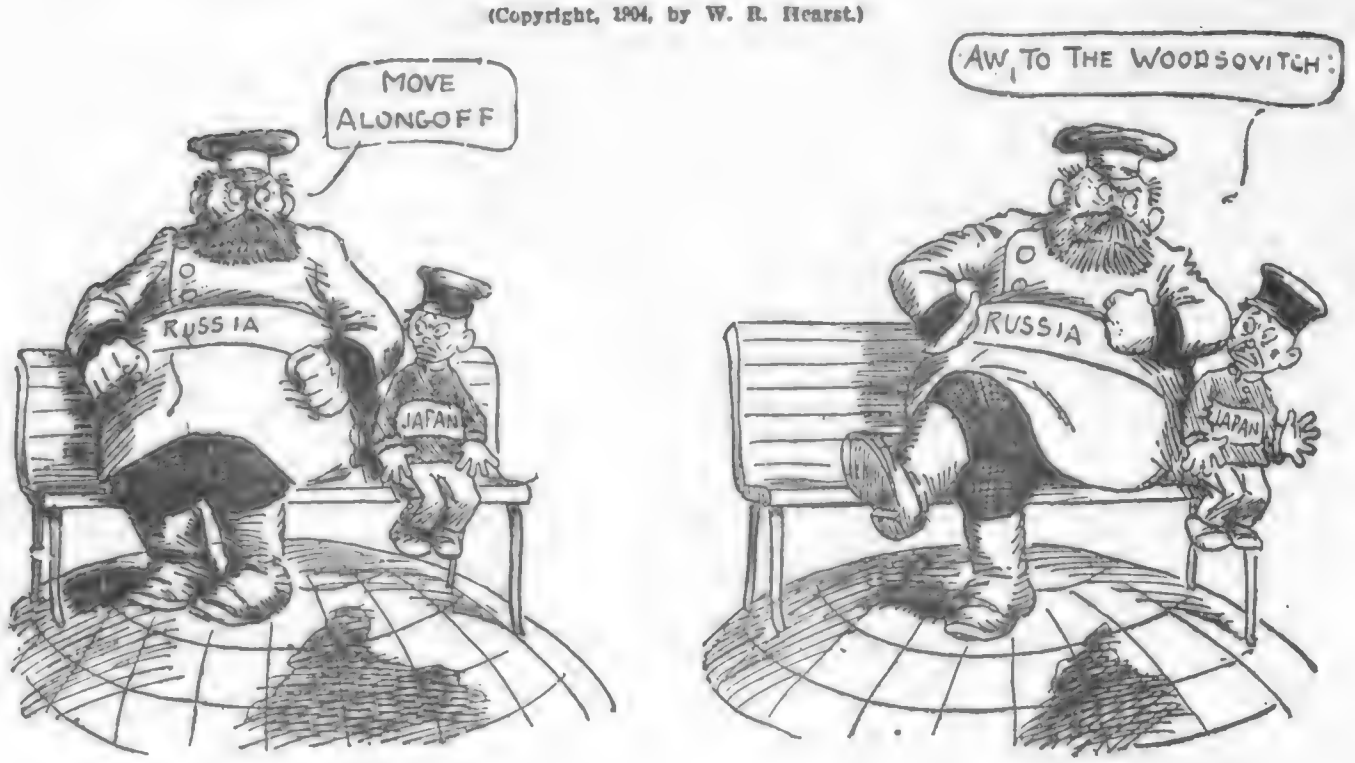
GORDON - Let's take a look at these pages of Journal and Advertiser from 1899, 1900 and 1901. It is a real treat to go through them. This was the period of experimentation and comics were drawn in a great variety of sizes. There are four-column half-pages, two and three-column vertical full pages, eight column thirds and even our dreaded one-quarter size. There are many full-page and three-quarter and variations from the standards we know today. There was no syndication, so the rule was to fill up the page.

The first "Happy Hooligan" turned up on March 11, 1900 and it was called "The Doings of Happy Hooligan", an inside page in two colors, orange and blue, with no black plate. A pantomime showing Hooligan being arrested for crashing a stage door and eating the food prepared for a banquet scene. The top half-page is titled "The Disastrous Adventures of Smart Alexander" by Swinnerton. The flip side has another Swinnerton half-page called "The Dizzy Dream of Reuben Glue". Dirk's "Katzenjammer Kids" takes up the other half, these in full color.

After the turn of the century many newspapers nation-wide took an interest in publishing their own comic supplements. The New York papers began to sell their comic features in mat form. By 1901, W.R. Hearst was a familiar copyright. It was soon changed to "copyright by the American-Journal-Examiner." The New York Herald also

RUSSIA CROWDS JAPAN

(Copyright, 1904, by W. R. Hearst.)



was moving into distribution under the copyright of the Herald Company. The Herald comics had started in 1895 and the World's, even earlier, in 1893.

The Philadelphia papers were producing comic sections with their staff of artists, the Inquirer 1898, the Press in 1899 and the North American in 1902. Soon these were available along with the many comics produced by the St. Louis, Boston and Chicago newspapers.

MARY - The word Advertiser is so small on the masthead.

GORDON - That brings to mind the Hearst-Pulitzer feud of 1896 to 1898. During those three years nothing in newspaper history will equal the hostilities created by the circulation war. William Randolph Hearst came east and bought the Journal from John R. McClean, in 1895. Hearst had the ambition to build the Journal to the largest circulation in America. He selected the New York World for his attack. The first move was to reduce the price of the daily paper from two cents to one cent. The Journal then copied the World feature-for-feature and many times improved on them. Next, the Journal printed free classified ads for its readers, as the classified section was the World's strongest feature and it would hurt both income and circulation. Hearst then acquired Morrill Goddard, the Sunday World editor and his entire staff. The same year, Carvalho, the World's Vice President and Publisher, defected and joined the Journal. When the Journal's new color presses were installed, Hearst hired many of the World's artists, among them was Richard Outcault. By 1899 he had left the Journal to join the Herald. Carl Anderson who had been on the Pulitzer staff was now doing a regular feature called "Kinetoscope", along with many one shot pages (in 1932 he originated the

PUCK.

A HINT FOR THE DISPOSAL OF GUITEAU.

LET A CONSULTATION BE HELD ON HIM.

now famous "Henry" comic). Other artists on the Journal in 1899, 1900 and 1901 period include Rudolph Dirks and his brother Gus, T.S. Sullivant, James Swinnerton from the San Francisco Examiner, Billy Marriner, Edward W. Kemble, Maginnes, T.S. Allen and Walt McDougall who was the World's political cartoonist. Swinnerton, Dirks, Anderson and Opper get the choice space. In 1897 Pulitzer lost two more key men to Hearst, Arthur Brisbane and Foster Coates, the managing editor of the evening World. Pulitzer countered by dealing Hearst a severe blow. The old United Press which furnished the wire service to many New York papers collapsed in 1897. The Journal was not a member of the Associated Press, which is the oldest news service, founded in 1848. Joseph Pulitzer held veto rights on all New York applications for AP membership. This he absolutely denied to the Morning Journal. In order to get the AP franchise, Hearst purchased the Morning Advertiser and combined it with the Journal. The Journal retained the dominant masthead name. By 1899 the masthead on the comic section read "Circulation of the Sunday Journal is

PUCK.

THE BALANCE OF POLITICAL POWER.

TOO MANY HEAVY WEIGHTS TO KEEP WELL UP IN THE SCALE.

UNCLE TRUSTY!

(Copyright, 1912, by the International News Se rvice.)

"William, while you and Theodore are resting after your dignified and high-minded mix-up in Ohio I'll take a slant at this bunch of dark horses. They look pretty good to me! I can drive any one of them with both hands tied behind me! I always feed my horses on long green oats! Elihu is the smartest little pony I ever owned—his affection for me is really touching."

COPYRIGHT, 1899, BY KEPPLER & SCHWARZMANN

OUT OF SIGHT.

FIRST BOARDER. — Did you hear about the landlady finding a man under the bed in young Slopay's room last night?

SECOND BOARDER. — The dickens! No! A burglar?

FIRST BOARDER. — No; — young Slopay — he is four weeks behind in his room-rent, and she was looking for him.

150,000 greater than that of any other Sunday newspaper in the world".

MARY - It sounds like they played rough in those days.

GORDON - Not really, human nature hasn't changed much in this century. It was the period of yellow journalism. The rivalry between Hearst's Journal and Pulitzer's World competing for greater circulation stimulated the Spanish American war and was believed to be one of the main reasons for the war of 1898. By the end of the war Hearst had spent millions of dollars. He hadn't wrecked Pulitzer's World but could boast about the Journal having the greatest circulation in the country, more than a million copies a day.

Those three turbulent years probably did more to promote comics than any one could imagine. It established comics as an integral part of our daily newspapers. Newspapers made the comics great and the comics made the newspapers great.

MARY - How many comic features did Opper draw for Hearst?

GORDON - As many as two dozen, counting all his filler strips and titles to the continuing political cartoons, such as "Uncle Trusty", "Mutton Head Club", etc. "Our Antedeluvian Ancestors" popped up as a short-lived feature in 1901, but ran as a topper strip over the "Mr. Dubbs" Sunday page twenty-five years later. "Alphonse and Gaston" originated in 1901. "S'cuse me, Mr. Johnson" originated in 1909, and "Howson Lott" for International News Service in 1915.

MARY - Speaking of political cartoons, it looks like Opper didn't slack off when he joined the comic artists.

GORDON-Hearst was very well aware of Opper's ability as an editorial cartoonist. Opper had spent twenty years on the Puck staff doing 40 to 50 full color cartoons per year plus hundreds of smaller black and white drawings. It was a natural for him to continue with it. To the delight of all of us.

MARY - Do you think Opper was still popular in the late twenties?

GORDON - He was still doing quality work after fifty years in the business. Many new comics were created in the twenties and were crowding out the old standbys. Moon Mullins, Little Orphan Annie, Tillie the Toiler, Smitty, Ella Cinders, Winnie Winkle and Skippy were a few to appear in the 20's. Opper still continued to be as prolific as ever although he was forced to retire in 1932 because of failing eyesight. In his remaining years up to 1937 he did an occasional cartoon but had given up on his strips and political cartooning.

the tintin story

We were delighted to hear recently that our friend HERGE, who creates the famous comics character, TINTIN, in his Brussels, Belgium studio, has been honored by the issuance of the stamp featuring Tintin which you see on this page. It was issued by the Belgian Post Office on the 1st of October 1979. On the 29th and 30th of September, an advance sale with a special postmark was issued in four Belgium towns: Braine-le-Comte, Jodoigne, Maasmechelen and Zwijnaarde. The stamp on the card shown here is postmarked September 29, 1979. It is both a collector's item for the philatelist and a great souvenir for Tintin's fans.

HERGÉ

Hergé is the pseudonym of Georges Remi, born in Brussels in 1907. The first episode of 'The Adventures of Tintin and Milou' appeared in the pages of Le Petit Vingtième in 1929, and since then twenty-two Tintin cartoon books have been published.
The conception and production of a new Tintin book takes years. For months Hergé studies the background of the story ; his staff is employed on close research, and details of trains, ships, uniforms, animals and plants are gathered from all over the world. On one occasion he crossed the North Sea in a cargo boat to make authentic drawings.
Despite his success among adults, Hergé appreciates most his following among children.

DRABBLE by Kevin Fagan

At the age of 22, Kevin Fagan recently joined the ranks of syndicated cartoonists when the United Feature Syndicate began to distribute his comic strip DRABBLE to newspapers across the country. The strip centers around the life of Norman Drabble, a shy and somewhat confused college student who spends time writing for his campus newspaper.

We were impressed but Kevin shied away from an interview. We therefore gave the assignment to someone very close to Fagan — his own character, Norman Drabble. What follows is a hard-hitting, carefully unrehearsed conversation between creator and creation.

DRABBLE: Well, Kevin, you certainly look handsome today.

FAGAN: Thanks.

DRABBLE: First of all, I'd like to thank you for finding the time to do this interview. Tell me, is it true that you are an avid jogger, an accomplished brain surgeon, and often date Charlie's Angels?

FAGAN: No, I wish it was! I really don't jog that often.

DRABBLE: I understand that when you entered college, you had no intention of becoming a cartoonist. Is that correct?

FAGAN: Yes. I originally set out to be a history professor.

DRABBLE: Why did you change your mind?

FAGAN: Oh, I don't know. Sometimes I think that history teachers are living in the past.

(LAUGHTER FROM THE AUDIENCE)

DRABBLE: What audience? I didn't hear any laughter. Anyway, how long have you been drawing cartoons?

FAGAN: For about as long as I can remember.

DRABBLE: Really?

FAGAN: Yeah . . . of course, I can't remember much before 1974.

DRABBLE: Today, when our culture

YOU KNOW, WENDY, BEING FEATURE EDITOR ON THE COLLEGE PAPER, I'M QUITE FAMOUS.
I'M PROBABLY MORE FAMOUS THAN THE QUARTERBACK ON THE FOOTBALL TEAM. I MIGHT EVEN BE MORE WELL-KNOWN THAN THE COLLEGE PRESIDENT!
3-27
I'M PROBABLY THE MOST FAMOUS PERSON ON CAMPUS!
© 1979 United Feature Syndicate, Inc.
YOU HAVE A PIECE OF COLE SLAW HANGING ON YOUR CHIN.
FAGAN

is under attack from frivolous popular fads, corporate con men, and phony shamans, the comic strip should ideally provide an oasis of provocative wit and cosmic joy for the weary masses as they seek to survive in this age of incoherence. A cartoonist should therefore be immensely intelligent and articulate. Do you concur?

FAGAN: Huh?

DRABBLE: Where do you get ideas for your strip?

FAGAN: No place in particular. Some things come from personal experiences. Other ideas come from things I read in newspapers, magazines, and on restroom walls. Actually, I try not to read the walls anymore because it's not polite to come out of a restroom laughing.

DRABBLE: Kevin, the main reason for this interview is that there are a number of young cartoonists out there who would like to know how you got started. Perhaps you can fill us in.

FAGAN: Well as I said earlier, I've been drawing cartoons for a long time, but I never had anything published until I went to college. It was there that I finally got up enough nerve to submit some drawings to the campus newspaper. A friend of mine recommended that I do so, and I probably never would have without his advice. Anyway, the

Kevin Fagan

YOU KNOW, WENDY, I LIKE EATING AT THESE CLASSY RESTAURANTS BECAUSE I HAVE A LITTLE CLASS, MYSELF.
I LIKE TO THINK THAT I'M CULTIVATED, POISED, SOPHISTICATED, SMOOTH, POLISHED, URBANE...
SOCIALLY GRACEFUL IN ALL SITUATIONS.
YOU JUST WIPED YOUR MOUTH ON MY DRESS.
FAGAN
3-7
© 1979 United Feature Syndicate, Inc.

I HATE HAVING MY PICTURE TAKEN. MY HAIR ALWAYS LOOKS SO MESSY! DO YOU HAVE ANY HAIR SPRAY?
STUDENT I.D. PICTURES
3-6
SURE, I ALWAYS KEEP SOME IN MY PURSE!
© 1979 United Feature Syndicate, Inc.
THANKS!
OH, I'M SORRY! THAT MUST HAVE BEEN MY CAN OF MACE!

HAVE YOU CAUGHT ANY FISH YET, DAD?
JUST THAT ONE IN THE BUCKET
© 1979 United Feature Syndicate, Inc.
OH, HE'S JUST A LITTLE GUY!
6-20
THE WATER IS SO POLLUTED, I DIDN'T HAVE THE HEART TO THROW IT BACK!

BOY, I'M REALLY DEPRESSED. NOTHING HAS BEEN GOING WELL AT ALL.
I'VE BEEN IN THE PITS ALL DAY AND I COULD SURE USE SOME CHEERING UP
© 1979 United Feature Syndicate, Inc.
HEY, WOULD YOU LIKE TO GO OUT TONIGHT?
3-10
GET READY FOR ANOTHER PIT STOP
FAGAN

MR. DRABBLE, I CALLED YOU INTO MY OFFICE TO DISCUSS THIS TERM PAPER ON ANCIENT GREECE THAT YOU SUBMITTED.
THE ENTIRE REPORT IS WRITTEN ON A SINGLE PAGE!
© 1979 United Feature Syndicate, Inc.
DON'T YOU THINK THAT JUST ONE PAGE IS RATHER BRIEF FOR A COLLEGE REPORT?
5-25
YEAH, WELL, THAT'S WHY I ADDED ACKNOWLEDGMENTS AND AN INDEX.
FAGAN

DUCKS ARE AFRAID TO EAT OUT OF YOUR HAND
THAT'S BECAUSE THEY KNOW THAT PEOPLE ARE MORE INTELLIGENT THAN THEY ARE, AND THEY KNOW WE CAN OUTSMART THEM!
ANIMALS ALWAYS SHY AWAY FROM CREATURES THEY KNOW ARE SUPERIOR, BECAUSE THEY FEEL THREATENED AND THEY...
STUPID DUCK
© 1979 United Feature Syndicate, Inc.
FAGAN 3-23

editor liked my work, I joined the staff, and my cartoons became a regular feature. When I transferred to Cal State University, Sacramento, I showed my work to the editor at that campus paper, and I drew there for two years. Our faculty advisor introduced me to the editor of the Sacramento Union, and I later got a job drawing for them. Eventually, I mailed samples of my cartoons to United Feature Syndicate and was fortunate enough to be offered a contract with them a little over a year ago.

DRABBLE: So your cartooning career began at a school newspaper.

FAGAN: Right. So naturally I think that would be a great place for someone to start out.

DRABBLE: What if you don't attend school anymore?

FAGAN: Then maybe a small local publication might be the place to go. They might enjoy displaying the work of a local artist, and it would be a good opportunity to develop your style. I guess the main thing to do is just to submit your work to different places and hope for the best.

DRABBLE: Isn't it kind of frightening, though, for an inexperienced artist to just barge into some editor's office and ask for a job?

FAGAN: Of course it is, but there are times in life when we have to meet these challenges head on. Although it might be a frightening situation, one must approach it with confidence and courage.

DRABBLE: Is that what you did?

FAGAN: No, I had my mother do it for me. But I told her exactly what I'm telling you.

DRABBLE: Actually, when you think about it, you really have nothing to lose by showing your work around. Even if an editor doesn't like it, what's the worst thing he can do?

FAGAN: I guess he could strangle you, but you wouldn't want to work for a guy like that anyway.

DRABBLE: Much has been written lately about how difficult it is to get a new comic strip syndicated. Should aspiring cartoonists be discouraged by this?

FAGAN: It is difficult and there's a lot of luck involved, but I think the same can be said about many professions today. So many fields seem to be overcrowded. In this case, though, I think that sharp editors are always looking for something new and different, and there really doesn't appear to be much to lose by submitting your work to different places. Let me just say that I'm glad I didn't get discouraged.

DRABBLE: One final question, Kevin. Since you've been drawing DRABBLE, have you found that he becomes more and more real to you? Do you ever begin to think that he's a real person?

FAGAN: Of course not. The day I start to confuse reality and fantasy, I'll know I'm ready for the rubber room!

DRABBLE: Kevin, thanks again.

FAGAN: Sure. Do you need a ride home? ●

NOW YOU HAVE TO TAKE MY PULSE. REMEMBER TO COUNT FOR THIRTY SECONDS AND MULTIPLY BY TWO TO GET MY PULSE RATE.
OKAY
© 1979 United Feature Syndicate, Inc.
THIS ISN'T EASY TO DO WITH A DIGITAL WATCH!
3-21
FAGAN

Frank Evers

Frank Evers is the editorial cartoonist for America's largest-circulation daily newspaper, THE NEWS, in New York City. Before he came to the paper, he followed a very interesting and different method in doing his editorial and sports cartoons for various papers for a number of years. We think you'll enjoy reading about his method and about some of his other thoughts about editorial cartooning.

Q: What are some of the things you keep in mind when doing your editorial cartoons, Frank?

A: I believe that the reader only gives you two seconds, and if he doesn't catch what your idea is, then the cartoon is a failure. I hope to come up with an idea that tries to say something, and to draw it as simply as possible. With the small shape that I have to work in, I avoid putting in a lot of 'gee-gaws' and extraneous stuff in the cartoon. I've sometimes said that I don't think that sixteen buttons are any more important than fourteen — that's how I feel about it.

I live quite a distance from The News office (in New Jersey), and I pick up our paper before I get on the bus near my home. I go through the paper looking for what I consider is suitable subject matter for the day's cartoon. After a while in this business you get a news sense, and just by glancing at a headline you can tell whether it is, or isn't for you. When I get to the office around 7:30 in the morning, I compare The News stories with the parallel stories in the N.Y. Times and in The Wall Street Journal. (In many cases I have to stay away from a Times exclusive story). I mark likely stories with a red pencil, and then do from 8 to 10 ideas a day based on those stories. I feel sometimes that I give them too many ideas since it may be confusing to the editor. At 10 o'clock everyone comes to attention, puts on his chevrons and goes in to the meeting of the editorial board. Here's where I listen to the 'word' guys. Many times the subjects which the various writers bring up are exactly the same topics that I've roughed-up. Something may come up in the meeting which will cause me to do a rough while I'm listening. After about an hour of this, everybody leaves except the editor and myself. I lay out the roughs and we go over ideas. Sometimes I'll get an immediate "Do that" or "Hold that". The cartoon may go along with one of the editorials or it may be a 'free-stander'. Occasionally I may think of a really solid cartoon idea based on a little more *inside* information than readers will have on that particular day. It's generally a mistake to go with that one because the reader won't know what you're talking about. All of us — whether we write, or paint, or cartoon — are trying to communicate an idea, and if we get *too* high off the ground so that our work is only understood by 'small dogs and alligators', we go right down the drain.

Q: Frank, I know that the story of how you came to The News as editorial cartoonist is a very interesting and different one. Would you say something about that?

A: Until I came to The News I had never worked for anyone in my life — all

of my experience — 200 years of it — had been freelance work. I had had steady freelance arrangements with papers, doing sports cartoons (which I love to do), editorial cartoons, story illustration, anything that came along. Then several years ago The N.Y. News opened an office out in New Jersey and started a New Jersey edition with about 350,000 daily circulation. They started to slant the editorials, pictures in the center-fold, and more stories to the N.J. audience, and I went up to their office one day to see if I could sell them some cartoons on my usual freelance basis. Lo and behold I did and then began kind of a strange working situation. I would stop each day around 1 o'clock, before which time they would have learned from Warren King (the regular editorial cartoonist in the N.Y. office) if he was going to do a local cartoon that day (appealing only to those who lived in the 5 boroughs of N.Y.). Since such a subject wouldn't be appropriate for New Jersey readers, I would then sit down and rough out some ideas that might be acceptable for the New Jersey edition that day, and hopefully get the go-ahead to finish a cartoon.

If, on the other hand, Warren was going to do a cartoon on a general topic, and they were going to use it in New Jersey, I would just continue on my rounds to the other papers with whom I was doing business on a freelance basis. At that time I was working for two rival papers — I did sports for one (The Jersey Journal in Jersey City), and editorial cartoons for The Dispatch in Hudson County. If I got an O.K. to finish a cartoon for The News, I would do that and then get on the Parkway (about 25 miles away), get caught in a traffic jam and arrive at The Dispatch in time to do some roughs for *them,* and do the finish in time to meet a 6 o'clock deadline there. It seems like a strange way to work but I liked the moving-around part of the routine. At The Dispatch I did 2 or 3 cartoons while I was there, in order to eliminate unnecessary extra trips. The sports cartoons for The Jersey Journal I did at home.

I worked this way for the New Jersey edition of The News for about 2 years, and then one day I was told that they needed an editorial cartoonist in New York because Warren King was ill. (And his illness became terminal).

Dick Hodgins had been doing the editorial cartoons and I can't praise him enough. But Dick had broken his ankle, was in a cast up in Connecticut, so I came to New York to help out. I was on the phone with Dick every day and his advice was invaluable to me! He filled me in on the local N.Y. scene, which I knew nothing about. Pound for pound, on a piece of single-design art, I don't think there's anyone better in the business — he has a phenomenal understanding of line.

Q: I know you studied art at Temple University, and that there was an interesting reason why you went to that particular school.

A: Yes — I went there on a baseball scholarship. (At one time I thought I'd make the grade playing big league ball, but the war came along, took 4 years, and my thoughts turned to other things after that). During my high school days, I had been playing 120 games a year in a local semi-pro league, and since my folks couldn't afford to send me to college, I made some efforts to get a baseball scholarship. I guess they thought well of my playing at Fordham

THE HOLY MAN

WOULD I SAY "PANIC" AND MEAN ..ER... YOU KNOW WHAT– NO! NOT I... NEVER, NOT AT ALL. NO, NO, NO NEVER!
Frank EVERS

HEATING OIL
HOME OWNER
Frank EVERS

On this and on following pages are some of the types of drawings Frank does in the evening while watching TV.

University, which was one of the schools where I tried out, but unfortunately they didn't have any art course at that time. So I went to Temple where I studied painting, composition, the chemistry of paint and so on. I had had some art in high school but the courses at Temple opened a whole new world for me and I became more aware of art and artists. All the other kids knew about the classical artists and I'd never even heard of them!

Q: What made you begin to think of cartooning around that time?

A: I learned that the well-known John Liney, who drew the 'Henry' comic strip for so many years, was teaching a hobby course at Temple in the evening. He was just a wonderful guy and he started spending more time with me than with the students who were paying for the course.

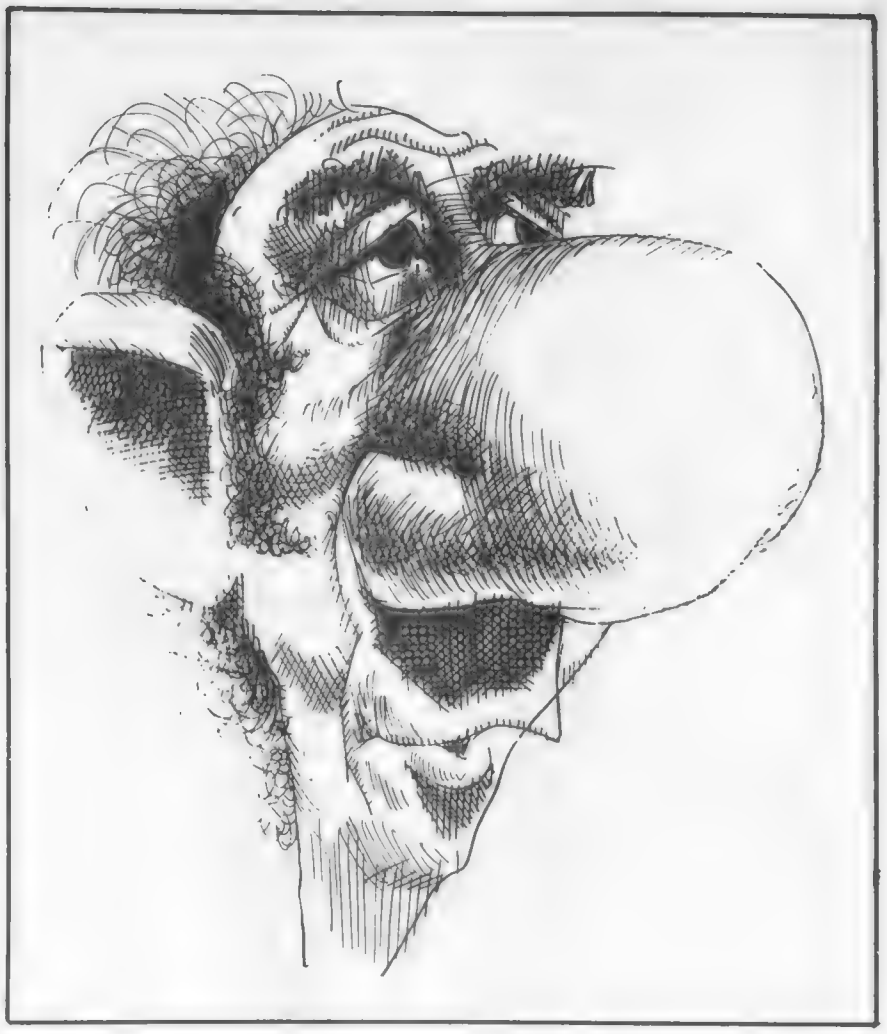
Q: After you came back from the service, you started making the rounds in New York, looking for work, didn't you?

A: Yes, I was on the go from early morning till night, and the first guy that hired me was Stan Lee of Marvel Comics. At this point my wife and I were down to about our last $48, so I jumped at the chance to ink pages, that someone else had penciled, for Stan on a freelance basis. We were rolling along on this basis from November to June, and then the bottom dropped out of the comic book business.

After that I started to do anything that came along — editorial cartoons for The Dispatch in New Jersey on a freelance basis, which I've already told you about, magazine illustrations, you name it and I guess I've done it. Then followed a number of years making the rounds as I've previously described, until I came to The News.

Q: You do a lot of drawing in the evening at home, don't you?

A: Yes — when I'm watching television, and you can reproduce a few of them if you want to. I often like to do sports figures at these times. I'm usually not sketching what I see on TV, and I'm not drawing from any model but these drawings just roll out of my imagination. Once in a while, if there's a politician on TV, I may draw him because it's great training. For want of a better name, I call what I do in the evenings, 'Pure Drawing', where I don't



'Pure Drawings' by Frank Evers

As Frank looks out the window at his NEWS office these days, he often sketches workmen building a new hotel next door.

do any penciling, but go right at it with the ink. It makes you think a little bit, to do it that way.

Q: I'm sure that young people often come in to ask you about cartooning.

A: I love kids when they come in — I don't care if they interrupt me right in the middle of the day. I'll say, "Can you hold on a minute but come in." They're so anxious to find out what's going on, and although I certainly don't have the answers to everything, I do have a lot of answers due to experience alone. I think any cartoonist who brushes off a kid who comes in seriously should be ashamed of himself. Whatever we in the business have learned should be passed along to somebody.

Q: I imagine you have a lot of interesting reactions from readers of your cartoons.

A: Recently a girl phoned about a cartoon I'd done about the disclosure that some service recruiting people were falsifying applicants' records in order to increase the number of those recruited. My cartoon showed a recruiting sergeant facing a low-calibre type kid cleaning his nails with a penknife. The sergeant is saying, "Well, you finished the third grade, we'll say you went two years to Harvard, you got 13 on the test and we'll give you 83, we'll overlook your police record, we'll say you're active in church groups — you're *in!*" This girl called up and said, "You have some nerve doing a cartoon like that — my boyfriend is a recruiter and he sometimes works 10 or 12 hours a day." I told her that the cartoon wasn't aimed at her boyfriend but at 400 *other* recruiters, and that my information had come from a government report. Before we got through talking, she admitted that she hadn't known about these facts and we had a very pleasant conversation.

I never get mad at these people — if they take time out to call up and differ with me — fine. Because if you deal in criticism, you should expect to be criticized also.

Sometimes I think maybe I should hit a cartoon point more strongly but I have to watch for 'overkill' because of The News' vast circulation. If I condemned a prominent popular public figure too strongly, there would often be huge groups parading in protest outside the building.

1980 Chrysler-Ply
Illustrator's

"Hey, my little Prince! Have

FRANK W. WYLIE
DIRECTOR - U.S. AUTOMOTIVE SALES
PUBLIC RELATIONS
P.O. BOX 1919, DETROIT, MICHIGAN 48288

CHRYSLER CORPORATION

Dear Illustrator:

This year the 1980 Illustrator's kit has been divided into two sections: Chrysler-Plymouth and Dodge, with each section arranged by car and truck line for ready reference.

In addition to standard front, rear, and side angles, there are photos of cars in motion, cars being maintained, loaded and enjoyed for recreation. We have also provided a selection of line drawings, and old cars which may be useful to you.

For your free kit, please write me at the above address. And after you have looked the kit over, please let me have your suggestions for improvements for next year's kit. Thank you for your cooperation.

Cordially,

Frank

The animation drawings on these pages were done by Barry Cook for the Hanna-Barbera cartoon, 'Cowboy Shoot Out'. Barry entered Harry Love's Animation College class a couple of years ago, after having had good art training, but with no knowledge of animation. He is now an assistant animator, and is animating for Harry on the new Hanna-Barbera TV Special. If you are interested in seeing just how the figure is made to move, Xerox these pages, arrange the drawings in the proper order, and flip them.

Harry Love

Harry Love has been the Director of Hanna-Barbera Productions' Animation College, and has done several interesting pieces for our magazine during the past year or so. Temporarily, the Animation College has been discontinued and Harry is currently the Associate Producer of an animated TV show for adults which will be shown on prime time. Harry is very much interested in young people in animation and following are some of his informal thoughts about various aspects of the business. First, Harry talks about the difference between a cartoonist and an animator, and makes some suggestions about getting a job in the field.

How to tell the difference between a cartoonist and an animator:

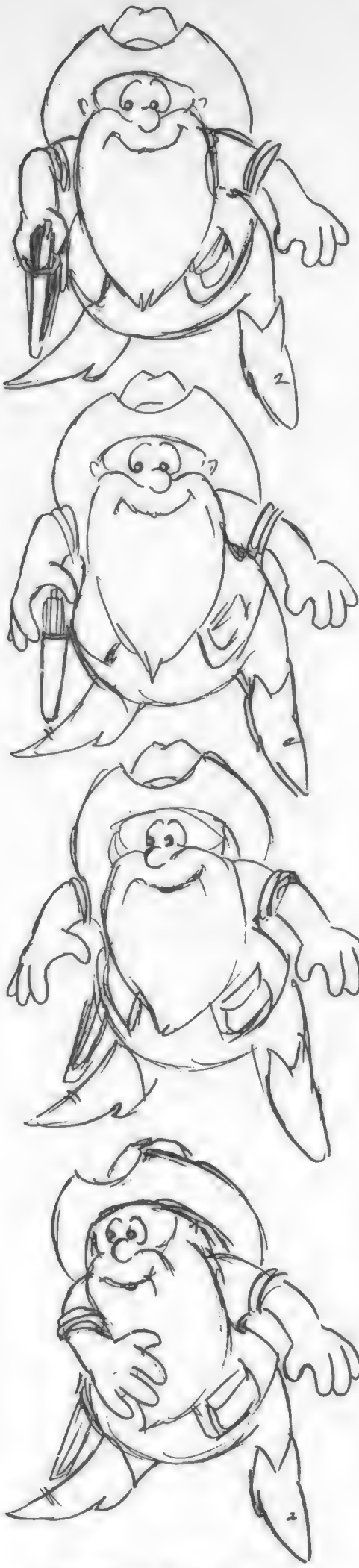
The cartoonist may have his/or her own individual style, his subject matter may be a single cartoon gag, a comic strip, a political cartoon, sports cartoon, for magazine or newspaper publication. An animator makes a character move, emote, act, but he has nothing to do with story, or layout, or staging, or background of an animated cartoon. He doesn't even originate the character — that's done by a specialist in that field. The animator must be thoroughly skilled in linear pencil drawing. The ability to draw the human figure, and animals, indicating action, emotions, and character exaggeration, is a basic requirement before learning animation, which is making characters move. Doing loose shaded drawings, impressionistic paintings, and so forth, doesn't help students of animation. Attending an accredited art school is one first step before one advances to animation. There are several fine art schools conducting courses in animation. Out here there is the California Institute of Arts — Cal-Arts as it's usually called, in Valencia, California. There's The Art Center in Pasadena, the Otis Art School here in Los Angeles, there's UCLA, USC, and so forth.

The ability to construct the human figure is essential, because once you know the principles of construction, you can then apply those same principles to constructing animals for animation, and cartoons for animation.

How to break into the animation field:

The *best* way to start is to get a job as an apprentice inbetweener. For those who don't know just what an 'inbetweener' is, here's a brief explanation: Let's say that the hand of a character is raised and that it is coming down, and that 20 drawings are required to complete this action. The animator would draw the 'up' position (#1), the 'half-way', foreshortened position (#10), and the 'down' position (#20). An assistant animator would clean up the animator's drawings, making them

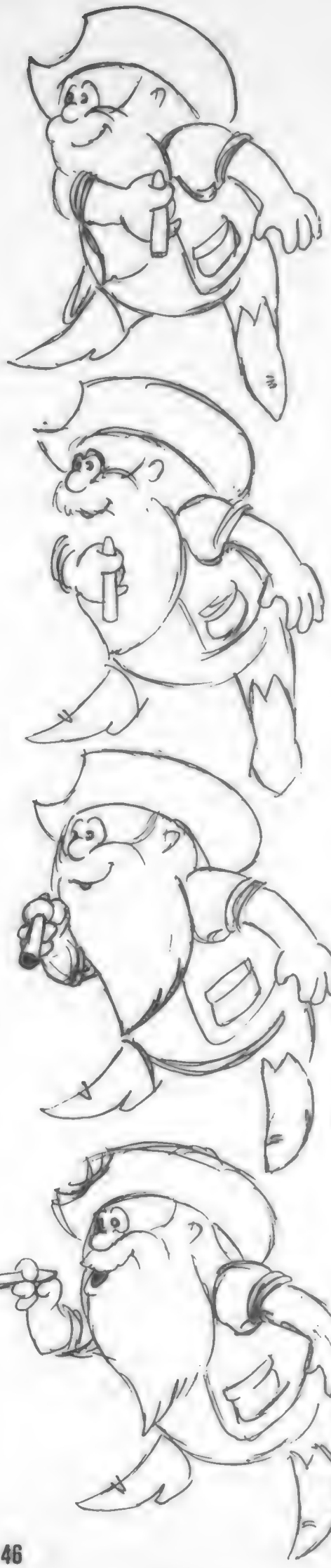
Animations on this page
©Hanna-Barbera Productions



sharp and clean, and the assistant would also do every other drawing. (#2, #4, #6, #8, #12, #14, #16,18). He, in turn, has an assistant called an 'inbetweener'. Of course we all work over a light board and the inbetweener just does the missing drawings. Now there is a union classification called an 'apprentice inbetweener', which means somebody is going to teach this person how to do inbetweens. So it's smart to go into a cartoon studio, show them your drawings which indicate that you can draw like a son-of-a-gun, and then ask for a job as an *'apprentice inbetweener'*. Once you're doing inbetweens in a regular 40-hours-a-week job, you can't help but improve. Eventually you learn how to be an assistant animator, and after a number of years you'll become an animator. Which reminds me of the old gag about the fellow who's dancing with a girl and says, "You know, honey, I could dance this way forever!" Whereupon she says, "Hell no, you're bound to improve!" That's what happens with inbetweeners — they're *bound* to improve. Please remember that I'm talking just about becoming an animator — not about storyboarding, layout, or background work. The second best way to go about getting into the field, is to go to an accredited art school that teaches you animation. If you've had this art school specialized instruction, you might ask for a job as an *inbetweener* when you approach a studio. Even though you may have learned how to animate in school, and have been taught how to move abstract forms, etc., it's a lot different when you get to be a professional animator.

In my experience as the person in charge of the Hanna-Barbera Animation College, I see a lot of students, from some universities and art schools, who come to the studio, and they always want to show me a cartoon that they've made. And because something moves, they consider themselves as animators. You could take a piece of chewing gum, put it under a camera, move it 1/8 of an inch for each frame, and you'd wind up with a piece of chewing gum moving across the screen. But there's nothing commercial about it. Invariably these cartoons that they do in art schools involve abstract forms, rather than figures, which move slowly, with the pan background moving. The overlay in the foreground will be moving a little faster, the camera trucks in, they have music, and dialogue. We run the film, on which they've spent 3 or 4 years, and which runs about 4 1/2 minutes. These abstract forms move but when you say you can't give the applicants jobs as animators, they wonder why. If I show the applicants a drawing of Superman sitting on a chair and ask the students to make drawings showing Superman getting up and walking out of the room, they're dead! They often don't know how to draw the human figure and they say, "Well, I don't do that kind of stuff — I just do these abstract forms." An animator needs the ability to go in to

Animations on this page
©Hanna-Barbera Productions



any studio and know how to draw characters such as Flintstone, or Superman, or Wonder Woman, etc. The ability to draw should come easy, but the feeling for movement, timing, and expression, is what you sweat out!

To get back to these students who show me abstract drawings, invariably they'll give me an argument and say, "Well, why don't you people try things like this? Maybe the audience will go for it, and maybe you'll make a lot of money." The facts are that the major cartoon studios give the networks what the *networks* want. You don't go to a network and say, "Hey, look at this great idea — why don't you make a series of it?" It doesn't work that way. The networks know that last year, let's say, science-fiction sold a lot of cornflakes, or whatever, and they'll tell the *cartoon studios* what to do. So I ask the students, "If you can't do your abstract forms, what *can* you do?" They generally tell me that they did everything connected with the production of their films. Then I come back with, "Well then you're producers." They agree and then I tell them, "We have two producers in this studio already — Bill Hanna and Joe Barbera — and I don't think they're looking for a partner." The students take this as sarcasm, which it is in a way, but I'm serious too. The students don't want to start at the beginning, but rather at the top. And so I think that if many of these art schools taught students the

Animations on this page
©Hanna-Barbera Productions

beginning steps — to get a job, to be inbetweeners, the students would be better off. Because in all phases of animation, most everybody has started at the bottom.

How to avoid *earning a living in animation:*

Make your own animated film just because you enjoy it. No one will hire you but you're having a good time. There are many young fellows and girls who make their own films for animation film festivals at Annecy, and Zagreb, or at any little town that has a festival, and they'll get little plaques or awards. They've spent a lot of money, six, eight or ten months doing it, and they haven't made a nickel out of the films. So they're just not commercial. So the only way to do is to establish yourself with a regular animation studio that does theatrical or TV or commercial work, and that's where you'll learn how to make a *living* in animation. Forget about prizes and awards and screen credits — go for the paying job!

Animations on this page
©Hanna-Barbera Productions

Not all the animation drawings are shown here but then came the explosion.

Editor's note: At this point Harry Love gives some advice to the animator who may want to start his own studio, and to try and sell his product.

How to sell a network show:

The best way is to make an elaborate, unique, unusual, polished 'presentation' in color, using as many storyboard drawings as necessary — just the basic idea — not the detailed story. Then get an agent who knows the necessary network procedures, an agent who is familiar with how to go about selling your show. The agent knows about signing the necessary release forms which protect the network from plagiarism suits and so forth.

How you get an agent:

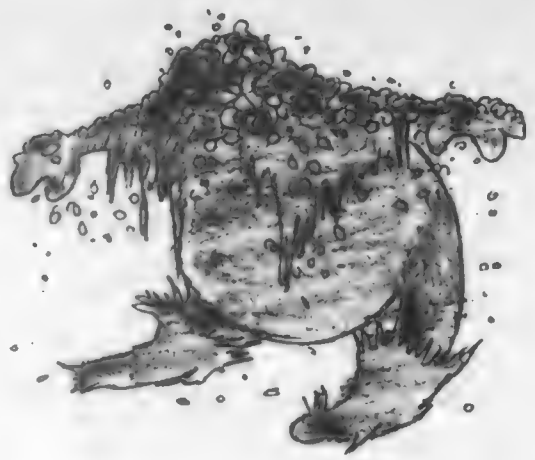
At this point it is necessary for you to sell your presentation to the agent. If it has merit commercially, he will naturally want to handle it, since he gets a commission, which is how he earns his living. Conversely, if an agent sees no commercial value in it he cannot afford to risk his time, and his reputation to represent you and/or your idea.

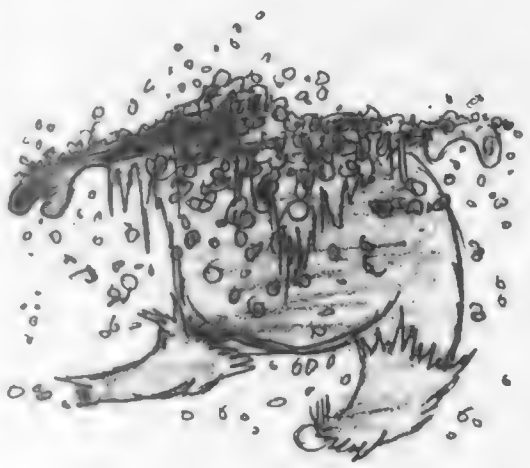
How to write a story:

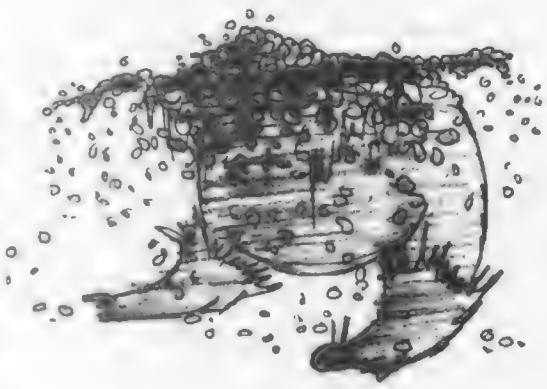
By far, the best way to sell an animated cartoon story, and of course the best way to write it, is by the storyboard method, which is simply a series of rough sketches having a beginning, a middle, and an end. If it is humor, have gags within your plot, with a top-surprise ending gag. Throughout your story have 'highs' and 'lows' for contrast. A 'low' point before a 'high' will give your story more punch.

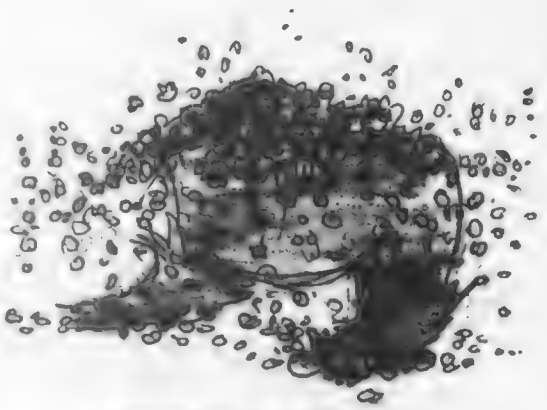
How to make an animated cartoon for sale:

Don't make a completed cartoon. Who-









Animations on this page
©Hanna-Barbera Productions

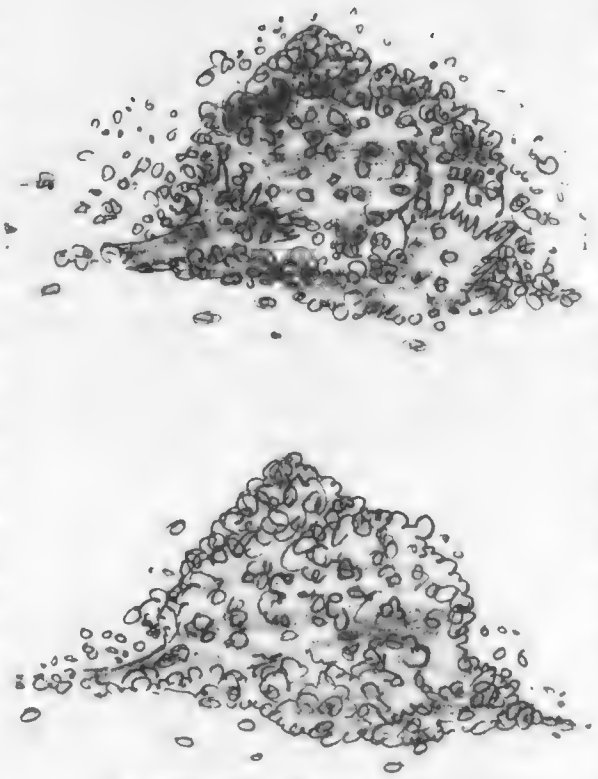
ever buys it will inevitably make changes, so first sell your 'idea' in presentation form or storyboard form. Then if you have a buyer who likes your idea, you use 'his' money to make the cartoon. Or if he wants preliminary work, he furnishes 'up-front' money, and you go ahead from that point. The inevitable changes may be something like the following — you may have a character in there named 'Jennie' and the buyer may say, "We've got to change the sound track right now because my ex-wife's name was Jennie and I hate her." Right at this point you're bombed out with your sound track and you have to go through dubbing and everything else. You don't want to go out and try to sell a completed cartoon because, let's say, you've made a humorous cartoon and you find that a network is looking for science-fiction, so you have wasted your time. Just sell the idea!

How to cope with 'principles':

Don't try to do everything yourself. The 'Peter Principle' explains that you can reach your level of incompetence. 'Parkinson's Law' comes into play too, since your assistants will take all the time you allow them — more than what is necessary. And of course there's the 'Murphy Law' which says that anything that 'can' go wrong 'will'. So be sure you have adequate, proper, and talented help and don't feel that you can do everything yourself. Also it's a very good thing to bounce ideas off somebody that you can depend upon. So much for the various 'principles'.

How to end this brief article:

It takes a lot of hard work and talent to break into the animation field but it's worth it. I'm speaking from experience, I've been in it all my life, I've earned a good salary, and at present I'm an Associate Producer working on a prime-time show at Hanna-Barbera, so I must know what I'm talking about. And all I can say to the young students who are reading this article is "Good Luck". That's it. ●



Animations on this page
©Hanna-Barbera Productions

Harry Love, the Supervisor of the Animation Training Program at the Hanna-Barbera Studios.

MUSEUM OF CARTOON ART

Activities, Exhibits, & Events

LIMITED EDITION COMICS ART ON DISPLAY AT MUSEUM OF CARTOON ART

We are featuring a special exhibit of fine comic art paintings and illustrations by 20 of America's top cartoonists. The exhibit opened on January 27, and continues until March 31.

The original artwork on display at the Museum was commissioned by Harry N. Abrams, Inc., renowned publisher of deluxe artbooks and fine art prints. Twenty cartoonists were carefully selected by the Newspaper Comics Council, to each produce a unique one-of-a-kind illustration featuring their most fondly remembered characters. This Abrams-Comics Council collaboration resulted in an unparalleled opportunity for the artists to show off their talents in a very unrestricted format. The resulting creations were then used to produce a limited edition set of 20 lithographs and silk screens, unmatched for sheer visual beauty and artistic significance.

The Abrams company produced this outstanding series with extreme care, maintaining the same high standards of production that are the hallmark of the Abrams art book line. In some cases the printing process employed as many as 23 colors for a single image. Each image was then printed on quality rag paper in strictly limited editions of 100 copies. After the edition was produced, the plates were destroyed, ensuring that no more than 100 sets (plus 10 artists' proofs) of prints will ever exist. Finally, each print was signed and numbered by the artist. The prints sold for $250.00 each, or $6,000.00 for the complete set of 20. Very few sets remain to be sold at this date.

As an example of the production process, Fred Lasswell, the artist behind "Snuffy Smith," took a brown grocery sack, crumpled it, stomped on it, then smoothed it out and drew on it his beloved Snuffy. In order to keep the same spontaneous look, Abrams printed on brown rag paper, soaked it in water, wrinkled it, then stacked and weighted down the pictures with boards. Snuffy Smith is thus now at home on what appears to be a cheap grocery bag, but in reality is a fine silkscreen.

The Museum's exhibit not only includes a set of lithographs for public viewing, but will feature the actual original drawings from which the lithographs were produced. This will enable visitors to judge the fidelity of the Abrams reproductions to the originals. The artists, whose work will appear in the exhibit are: Al Capp — "Li'l Abner", Howie Schneider — "Eek and Meek", Lee Falk — "Mandrake the Magician", Roy Crane — "Buz Sawyer", Bud Sagendorf — "Popeye", Allen Saunders — "Mary Worth", Ernie Bushmiller — "Nancy", John Hart — "B.C.", V.T. Hamlin — "Alley Oop", Mort Walker — "Beetle Bailey", Milt Caniff — "Steve Canyon", Mell Lazarus — "Miss Peach", Chester Gould — "Dick Tracy", Ferd Johnson — "Moon Mullins", Al Smith — "Mutt & Jeff", Hal Foster — "Prince Valiant", Fred Lasswell —"Snuffy Smith", Al Andriola —"Kerry Drake", Walt Kelly —"Pogo", and Dick Moores —"Gasoline Alley".

Fund Raising Ball

A grand time was had by all at the Museum's annual fund raising ball. There was dancing under the crystal chandeliers to the music of the Pepsico band, gourmet dining by the area's top caterer. Cartoonists entertained the guests with drawings at the easels and were besieged for autographs on the back of the program books.

It was a very pleasant way to contribute to the existence of the Museum. Very vital funds were raised as a result of the party. After all the bills were paid, nearly $10,000 profit was realized. Some of this will be used for the general expenses of the Museum but most of it will be matched by a grant from the National Parks Service to pay for the restoration project now under way.

We want to thank all the wonderful friends who attended the party and the *kind* people who couldn't come but sent such generous contributions.

The Museum is deeply indebted to the super efforts of our board member, Joe D'Angelo, for his fantastic fund raising efforts. Joe D'Angelo, who is President of King Features Syndicate, took it upon himself last fall to write letters to a number of cartoonists, syndicates, and other interested organizations, requesting help for the Museum. He followed up with phone calls and personal contacts. He stressed the good the Museum has been doing for the cartooning business in promoting the art and giving it status, as well as the many services we perform every day in the interest of cartooning. The response has been very gratifying. Several donations in the $10,000 range were acquired and several pledges for yearly gifts for a five year period. A total of $45,100 was raised for this year and $35,500 a year for the next five years was pledged. This will go a long way in making us solvent. For several years we have operated on a shoestring, so to speak, depending on part time and volunteer help and still piling up a discouraging deficit. Through Joe's expertise, the Museum now has a more solid base, and there's light at the end of the tunnel.

RENOVATION PROJECT BEGUN

The Museum has recently started work on a $90,000 project to renovate the exterior of the building which houses its collection. The Ward Castle, as it has been known for over a century, is the first building built in the world of reinforced concrete and is now recognized as an architectural landmark by the National Register of Historic Places, the American Society of Civil Engineers and the American Concrete Institute. Last year the New York State Office of Parks and Recreation approved of plans to repair the exterior roofs and gutters to stop the extensive leaking which was causing severe damage to the beautiful plaster ceilings on the interior of the building.

The N.Y. State Office of Parks and Recreation then received approval from the National Parks Service to provide half of the funding for the exterior renovation. The Museum, largely through the fund raising efforts of Joe D'Angelo, President of King Features Syndicate, and Mort Walker, President of the Museum, matched the government money.

The first stage of the repairs began in December 1979. It involves the expensive, but all-important process of lining all the gutters and seams of the building with copper. To execute the work the Museum hired the well-known firm of Meadows-Wohl Architects who have played an important role in revitalizing the South Street Seaport area in Manhattan. It was Bob Meadows who recommended the master sheet metal worker Paul Giampetro, who is now supervising this stage of the project. Mr. Giampetro is one of the few sheet metal craftsmen left who can do the kind of custom fabrication that a building like the castle requires.

Paul Giampetro

After the copper work is completed, new roof surfaces will be put on the building and all of the concrete walls will be cleaned and patched.

Since the costs of restoring a building such as the Ward Castle are so high, the Museum will need more funds to continue the job. We would appreciate any amount, no matter how large or small. For more information contact the project supervisor: Brian Walker at (914) 939-0234.

Acquisitions

Bill Graham donated eleven (11) of his own political cartoons to our collection and two (2) books for our library.

Mrs. Walter Berndt donated a very large and valuable collection of art books owned by her late husband, Walter (Smitty) Berndt. Included in the gift are two (2) excellent editions of illustrations by Frederick Remington, two special edition collections of Prince Valiant, and much more.

Dr. and Mrs. Vitka donated 15 original lithographs and silk screens, of **Li'l Abner** characters. All are signed by Al Capp.

Mike Mettler donated seven (7) original comic strips including Nancy, Alley Oop and others.

Howard Cruse donated three (3) of his own originals from his classic "Barefootz" series.

We need more donations of underground type artwork to round out our collection.

Frank Baginski donated seven (7) originals from his new strip "Splitsville".

Bill Sanders donated 17 original political cartoons by Tom Curtis and Ross Lewis.

Tom Curtis donated 19 original political cartoons by Eddie Germano, Merle Cunnington, Mike Angelo, Bill Sanders, and Ross Lewis.

Guy Gilchrist donated a number of beautiful full color originals from his "Super Kernel" comic book. He also gave a number of signed books for sale at the Museum.

Album

The Museum is lending part time services of Chuck Green to the NCS to serve as coordinator and beast of burden for the production of the NCS membership album. The last album was published over 5 years ago.

LAST MINUTE CHANGE

The Museum of Cartoon Art's regular 1st Sunday Guest Cartoonist program will be substituting animator Dean Yeagle for Dick Ayers (previously announced) on Sunday Feb. 3.

Dean Yeagle, one of the nation's top new names in animation, is currently working on an animated adaptation of "Gnomes" with Zanders Animation Parlor. He is also well known for his work on a variety of animated T.V. commercials including the Dime Savings Bank's "Road to Riches" segments.

Dick Ayers will make his Guest appearance Sunday March 2nd.

One-man show

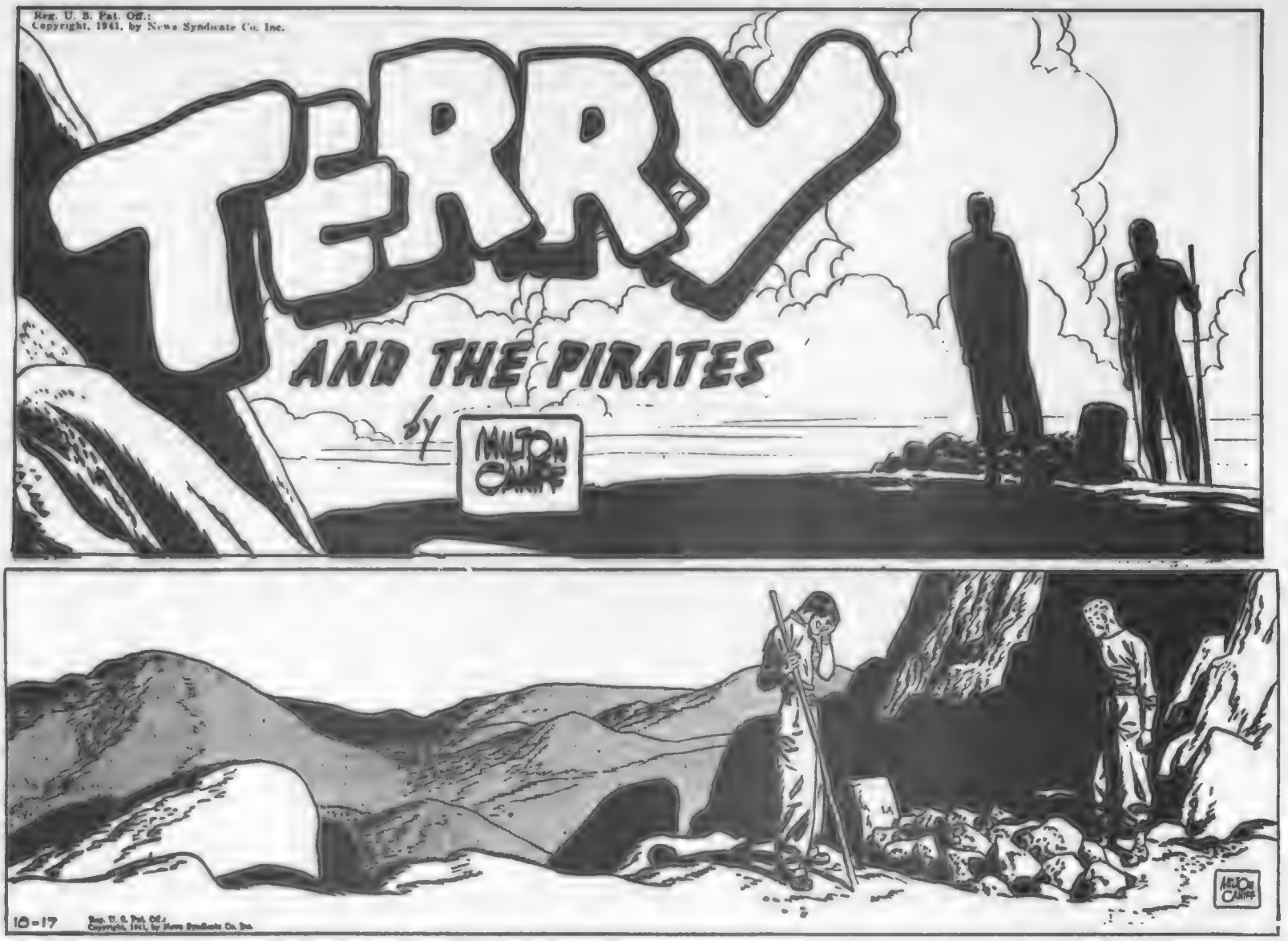
The Museum is looking forward to a major one-man show early in 1980. The exhibit will feature the work of Al Capp, whose immortal 'Li'l Abner' comic strip, featuring the doings of the residents of Dogpatch U.S.A., ran for 45 years.

TV Show

The Museum was once again the taping site for the very popular "Adult Cartoon Show". This program is a thirteen week series on the history and art of animation. Originally produced for release on Manhattan Cable in New York, the Adult cartoon show is now available to cable stations throughout the United States and South America. Co-directors Chuck Green and Brian Walker have been working with Ball and Chain Video on the productions.

Fabulous Funnies

Early this fall the Museum of Cartoon Art played host to CBS production crews who were working on the second edition of Lee Mendelson's production of the 'Fabulous Funnies'. The program is being made in affiliation with the National Cartoonists Society. Mort Walker hosted the segment shot at the Museum.



Just as CARTOONIST PROfiles was going to press, an important new reprint volume was also on its way to the printers. It covers a 1941 'Terry & The Pirates' episode, featuring the famous Raven Sherman sequence. This story hasn't been reprinted before. The material was painstakingly reproduced from Bill Blackbeard's San Francisco Academy of Comic Art archives, and from the Milton Caniff Collection at Ohio State University, and is printed on fine quality paper.

This TERRY & THE PIRATES project was financed by the Chicago Tribune-N.Y. News Syndicate to help raise money for the Museum. Until May 1, 1980 the volume will be available for $3.00 plus 50¢ per book for handling. All orders should be sent to: The Museum of Cartoon Art, CTNYNS BOOKS, Comly Avenue, Port Chester, N.Y. 10573. Dealers' rates are available: Contact Brian Walker at the Museum.

From the 'Terry & The Pirates' book 'Raven-Evermore?', in which a major character died in the strip. A landmark episode from 1941.

The 1930 Wally Bishop 'Muggs McGinnis' strip shown below was sent by Bill Blackbeard of the San Francisco Academy of Comic Art. In those days nobody thought that the comic strips the kids are talking about in this strip would eventually be hung in art galleries such as this one pictured.

MUGGS McGINNIS — Art — 1/7/30 — By WALLY BISHOP

NOW TAKE "THE GUMPS"—I THINK THEY'S VERY FUNNY!!
DO YA EVER READ "ETTA KETT"? THERE'S A VERY SWELL COMIC STRIP!!
"BARNEY GOOGLE" AND "GOOFIE MOVIES" ALWAYS GETS A LAFF OFF'M ME!!
ME TOO!! AND "TH' OLD HOME TOWN"!! GEE, I BUST RIGHT OUT!!
AN' "MOON MULLINS" THERE'S A SCREAM! "AND "THE BUNGLES" TOO!!
YEH! AND "HIGH PRESSURE PETE," GEE!!

Les Lilley, Chairman of The Cartoonists Club of Great Britain.

In our December issue we noted the visit, this past October, of a large group of British cartoonists and wives, to New York City, and to The Museum of Cartoon Art. Because we were just going to press when the group arrived, we had no time to comment on the wonderful rapport which developed immediately between the cartoonists from our two countries. Ever since then, cartoonists in the New York area have talked enthusiastically about the visit, but the Britishers really went far beyond the call of duty in indicating extravagantly in their newsletters and other publications how super their visit was!

And what makes their graciousness even more startling is the fact that there were several occurrences which would try the patience of the best of men, but which the English group laughed off in very philosophical fashion. First of all, part of the group had been booked into a Broadway hotel (fortunately not by anyone in the U.S.) which turned out to be unsavory enough that they had to move elsewhere. Next, the wife of one of the cartoonists was mugged on N.Y. streets. Then, at one of the receptions held for the group, the Britishers were left to wander around the hotel where it was to be held, for an hour, without anyone appearing to indicate when or where said cocktail party was to be set up. Of course there was the laughable inconvenience of the chartered bus trip from New York City to The Museum in Port Chester, N.Y. Cartoonist Vic Gibbons has pictured this in one of the cartoons accompanying this story. Briefly, the drivers of the two buses which brought the group to the museum chose their own route from N.Y., in spite of having been given a map showing precise directions. After considerable wandering around in the dark, they arrived several hours late and then got bogged down in the mud and mire occasioned by the building of a new group of houses adjoining the Museum property.

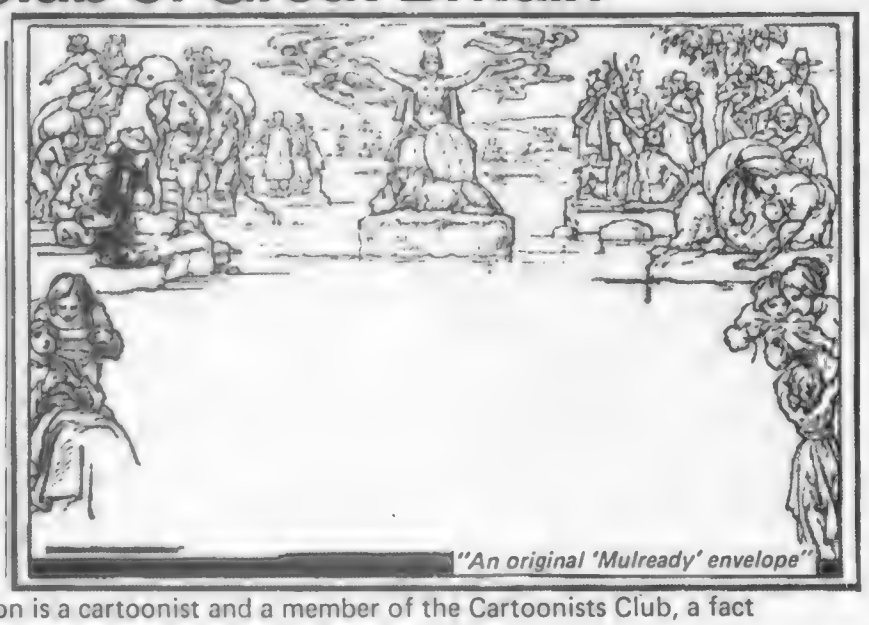
Finally, some valuables belonging to those in the British group were stolen from their N.Y. hotel! But in spite of these headache-producing events, the British cartoonists apparently enjoyed their visit immensely. They're a great group and we hope that this will be the first of many get-togethers in the future. They even designed a commemorative stamp cover as a souvenir of their visit, and we are reproducing that on these pages, thanks to the thoughtfulness of LES LILLEY, the Chairman of The Cartoonists Club of Great Britain. As a further expression of their appreciation, some of the visitors have sent us their cartoon impressions of their New York trip, and we're pleased to be able to include those on the following pages. We should also add that some members of The Society of Strip Illustration in Britain were part of the group.

Lastly, and very importantly, we want to express particular appreciation to Manny Curtis, the Secretary of The Cartoonists Club of Great Britain, for his untiring efforts before the group left for the U.S., during the visit, and for his follow-up in the Club's Newsletter, in which he and others spoke in glowing terms of their visit. Your editor and Manny talked via the transatlantic phones a number of times before the group set out, in order to iron out some of the details.

The Cartoonists Club of Great Britain

For the past nineteen years the club has existed to promote good fellowship among professional cartoonists living and working in the British Isles. On October 14th and 15th of 1979 the club took a giant step to the West. 47 cartoonists, cartoonists' script writers and cartoon editors, some of them together with their families, flew to New York for seven days during which they did everything possible to promote that same good fellowship with American professional cartoonists.

This commemorative cover was designed by three eminent members as a souvenir of the occasion and as a tribute to Rowland Hill and the world-famous 'Mulready' envelope, which had a design showing all the benefits of Sir Rowland Hill's great scheme. It was intended to be the main item of postal sales. However, the contemporary cartoonists could not resist the temptation and so many lampoons were produced that the Mulready was quickly withdrawn.



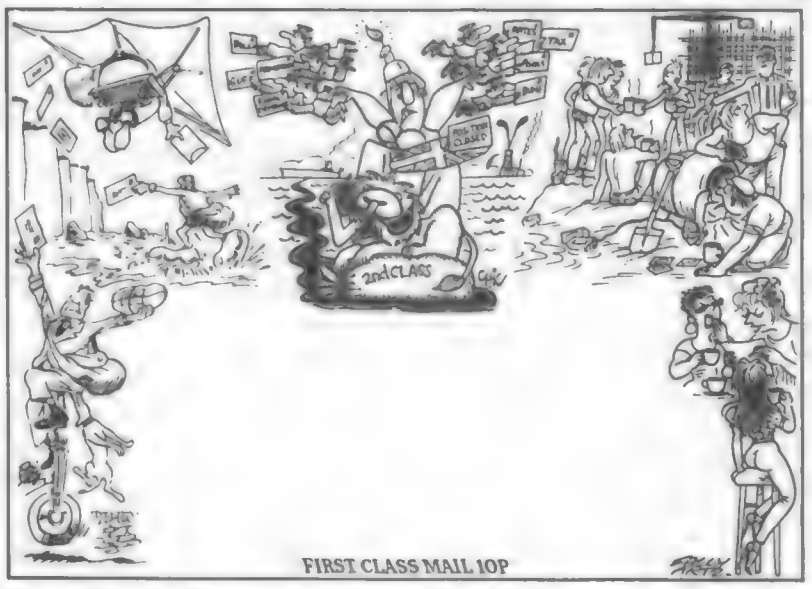
"An original 'Mulready' envelope"

It is interesting to note that Mulready's great great grandson is a cartoonist and a member of the Cartoonists Club, a fact of which the club was unaware until long after the decision to produce the cover had been taken.

LES LILLEY
(Chairman, Cartoonists Club of Great Britain)

This cover was produced by **BENHAM (A. BUCKINGHAM) LTD.**, the largest G.B. first day cover dealers in the U.K. For details of standing order services, cover lists etc., please send s.a.e. to 24/28 High Street, Hythe, Kent.

Rowland Hill Centenary



Carried on the Cartoonists' Club of Great Britain flight to New York – 14/15 October 1979

BOCS SP2

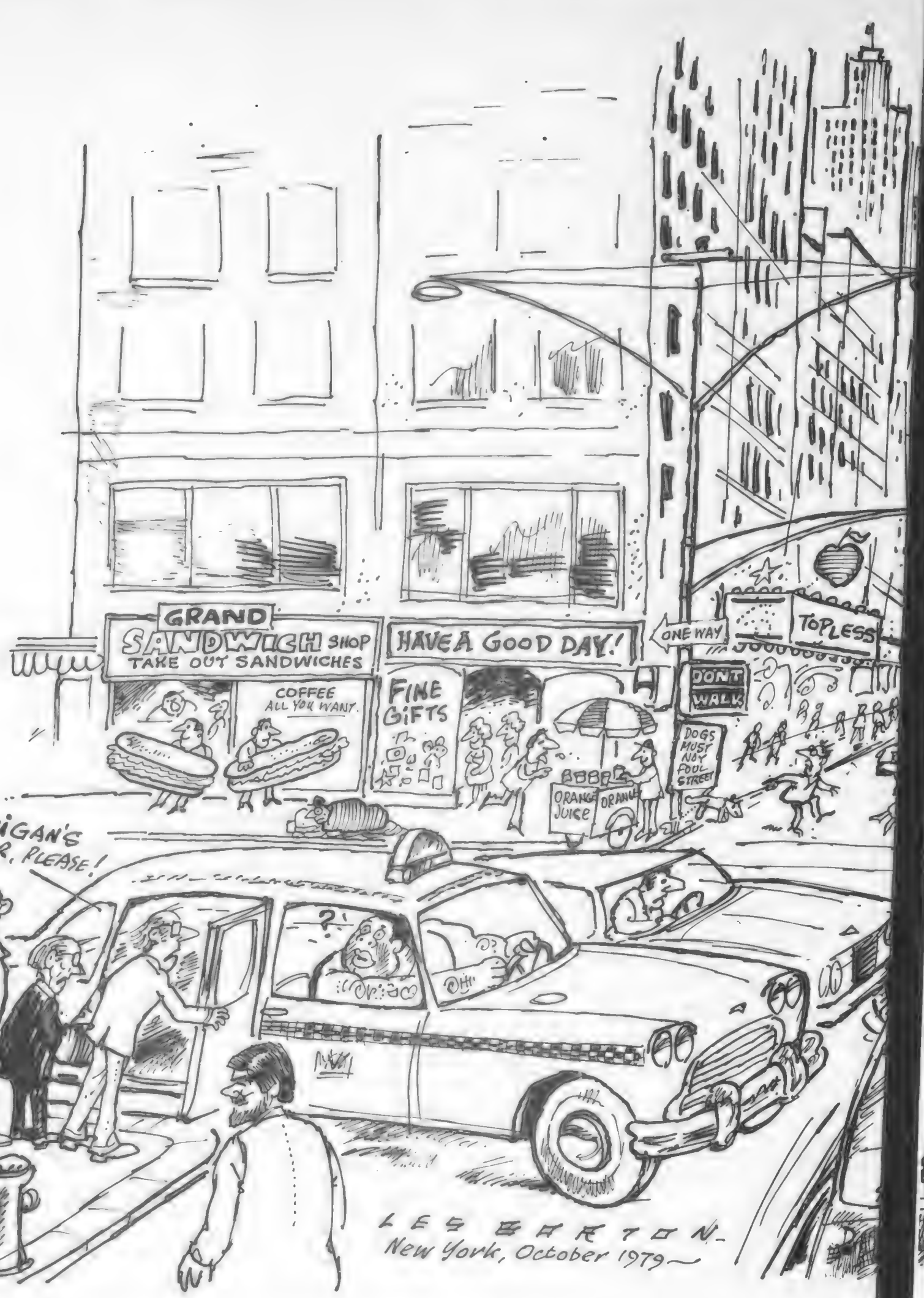
London 1980

INTERNATIONAL STAMP EXHIBITION
6-14 MAY 1980

BRITISH POST OFFICE SECOND MINIATURE SHEET
59½P

Cartoon by Manny Curtis

Cartoon by Sally Artz


GRAND
SANDWICH SHOP
TAKE OUT SANDWICHES
COFFEE
ALL YOU WANT
HAVE A GOOD DAY!
FINE GIFTS
ONE WAY
TOPLESS
DONT WALK
DOGS MUST NOT FOUL STREET
ORANGE JUICE
ORANGE
FLANIGAN'S BAR, PLEASE!
TICK! TICK! TICK! TOCK!
LES BARTON
New York, October 1979

Cartoon by Les Barton

Cartoon by Mike Turner

"EXCUSE ME, I'M LOOKING FOR THE EMPIRE STATE BUILDING...."

Cartoon by J.H.S. Bartlett (NIBZ)

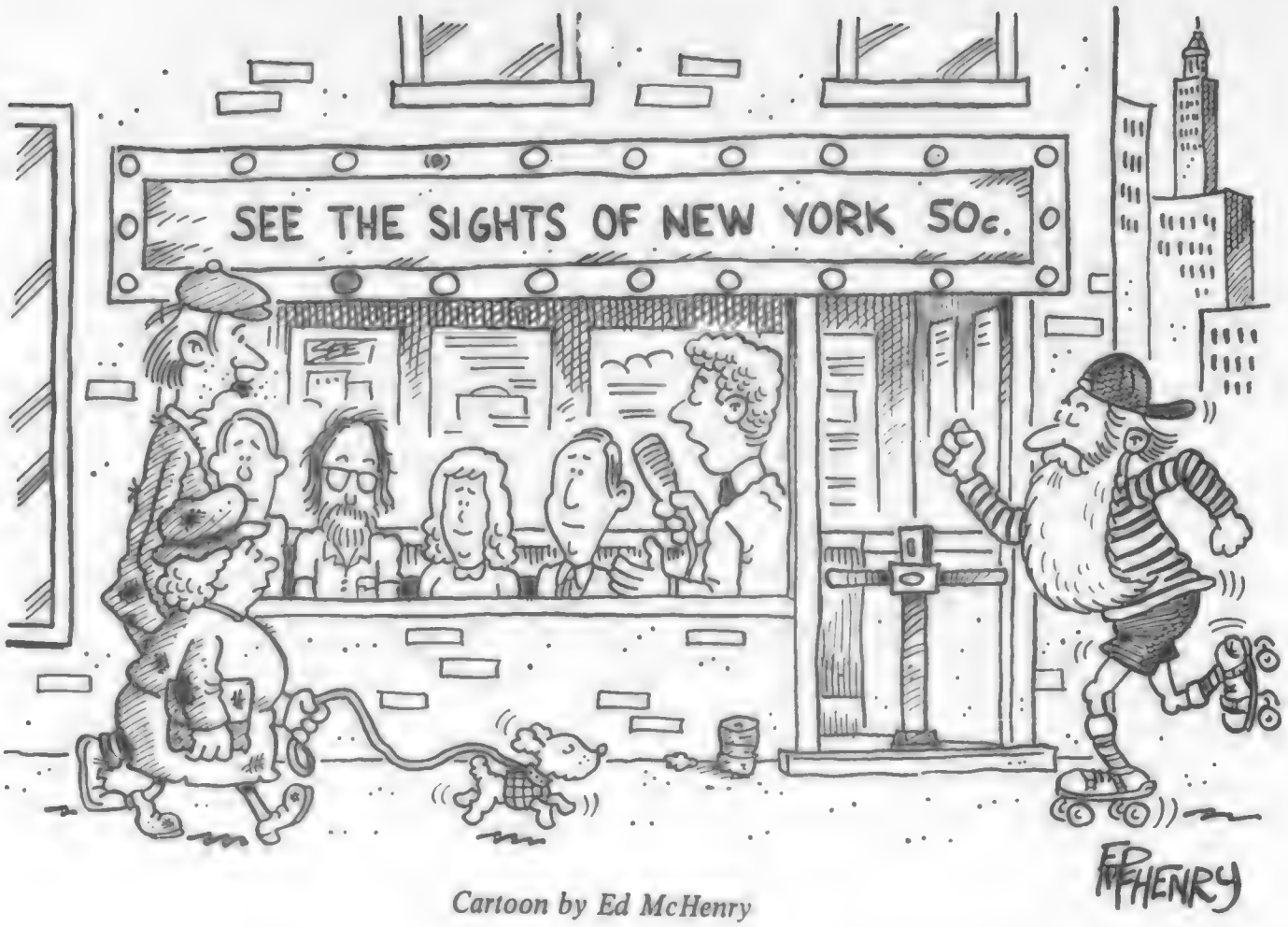
Cartoon by Tom Williams

Cartoon by Noel Ford

"OH YES.... WE HAVE A LOT OF UNTAPPED TALENT HERE IN NEW YORK."

Cartoon by Tony Ellis

Cartoon by Denis Gifford



Cartoon by Ed McHenry

Cartoon by Arthur Arrowsmith

Cartoons by Vic Gibbons

ANIMATION

MEMORIA
DICK HUEMER 1898 — 1979
Homage to a Star

One day in February, 1930, Bill Turner telephoned me at my apartment in New York City. Bill, at that time, headed an embryo story group at the Max and Dave Fleischer Animation Studio. Bill said, "Grim, how would you like to get back into animation?" I had been away from animation for more than a year. The last cartoons I had worked on were for silent pictures.

In November, 1928, the Colony Theatre in New York ran Walt Disney's STEAMBOAT WILLIE with sound. It was a sensation. It caused an explosion in the animation milieu. Animation became transformed from a giveaway bauble into legitimate theatre entertainment. It suddenly achieved social status. In a few years it would have top billing on the marquees of movie houses.

Well, before our phone talk ended, I had agreed to an interview. Next day I met Max Fleischer and he offered me a job. Bill Turner took me through the studio and I met some of the animators. We paused at an empty desk. Bill said, "This was Dick Huemer's desk; he left to take a job in Hollywood."

Dick's last drawing was still on his pegboard. There were two big lessons in that simple drawing; two things I would soon put into practice. The drawing showed two animation figures about four inches apart. A curved line extended from one figure to the other. This line was carefully spaced with short lines indicating that other drawings would fill the empty space between the two key figures. I had never animated to a sound track. This would be my first lesson. In little more than a year, animation had become a new profession. Now the art of drawing had locked arms with music. In another year it would embrace color with its unlimited possibilities. It was a new world. I said nothing to anyone about what I had learned — I pretended that I had known it all of the time. Next week I would start animating at Fleischers'. Was I supposed to fill Dick Huemer's shoes? I could never do it; Dick was way ahead. I would have to learn animation all over again.

It is a hop, skip and a jump from Bill Turner's telephone call to the day in 1934 when I would meet Walt Disney for the first time. The animation wires were buzzing things about the Disney Studio starting a feature length animated cartoon. I, too, had left Fleischer's for Hollywood. In 1931 both Walt and Ub Iwerks had offered me jobs. Foolishly or not, I chose to work for Iwerks who had sold his one-third interest in the Disney Studio to Walt and had started producing pictures like FLIP THE FROG and WILLIE WHOPPER.

I had spent three pleasant years with Ub. An opportunity to work on the first animated feature intrigued me. Ted Sears, at that time, headed a Walt Disney story group. He was a good friend of mine. I asked Ted if he would intercede for me, pick a moment when Walt was in a good mood, and suggest that I would like to join the Disney staff. Two weeks later Ted telephoned and said ,"Walt will meet you after work next Monday."

After work on Monday night, I drove over to Walt's Hyperion Studio, a new studio at that time. Walt met me very graciously and after a few casual remarks he decided to show me through the building. He seemed very proud of it. We stopped at one animator's room, Dick Huemer's room.

A drawing was on the pegboard, an exquisite drawing. It turned my blood to ice. I thought, "Holy Mackerel! Do I have to draw that well to hold a job here?" In my total life I had not seen a drawing like this in an animation studio. I tried not to let Walt know how I felt.

We continued our trip ending up at Walt's office. Walt had made up his mind; he decided to hire me. He said, "We'll start you at $150.00 a week; that's what Dick started at." Two weeks later I joined the staff of the Disney Studio.

As I drove home after my visit with Walt I could only think of Dick Huemer's drawing. Fortunately my first assignment at Walt's Studio did not call for the superb drawing I had seen on Dick's desk.

What kind of man was Dick Huemer? He spent almost his entire lifetime in animation studios, working first with Raoul Barre on the Mutt and Jeff pictures. This was in 1916. Dick was eighteen years old. He became a key artist at the Fleischer Studio when they produced their famous OUT OF THE INKWELL pictures.

In 1930 he moved to Hollywood with the Charley Mintz group and in 1933 he joined the Disney staff. This adds up to about sixty years spent with animated

Huemer wasn't a cowboy or a horseman . . . He posed for this simply as a publicity picture somebody dreamed up.

cartoons. The last forty years he worked at the Walt Disney Studio.

When, in the middle 1930's, animation stepped out of its baby shoes and into seven league boots. Dick decided that story and story direction was 'where the action was.' With Walt's agreement he left animation and joined the directorial segment of the studio.

Dick was "hooked" on classical music, an uncommon addiction among animators. Because of this idiosyncrasy, Walt chose him, along with Joe Grant, to select musical scores for FANTASIA, a picture some thought too culturally attired for the cinema audience of 1940.

Dick and Joe put together the screen script for Dumbo, one of the happiest pictures on the Disney roster. Dick also directed animation on Dumbo, on Saludos Amigos and on Alice in Wonderland.

He was one of the artists who helped build the early framework of animation. He was a wise and witty man, a droll man who, in a quiet way, pulled rugs from under pompous and false heroes, transformed giants into pygmies and inauspiciously extracted the teeth from snarling paper lions. He was with animation through all its growing pains. Whatever animation became, he helped to shape it, drawing by drawing, idea by idea.

Today no one questions the status of animation as an original art form. Its special quality demands that many talents are needed to produce it, but the separate talents are easy to name. Richard Martin Huemer shines brightly in that unusual galaxy.

Way, way up where the sky is at its bluest, where clouds are like tufts of cotton blown on an autumn wind, there is a legendary animation studio where the drawing desks are made of pure gold and the pegboards are studded with precious rubies. The artists sketch on sheets of spun silver. There are no time clocks. Time is not reckoned in minutes or hours but in centuries.

Walt and Roy Disney are there and so are Max and Dave Fleischer and many of the animators who worked in their studios. John Lounsbery and Les Clark are there. They were members of the select group of animators who were facetiously dubbed, by Walt, his 'Nine Old Men.' Great artists from all of the studios in the world are there.

And now, patient, quixotic, pleasant tempered Dick Huemer has joined this noble assemblage. Goodby Dick. Good luck. We will remember you always.

I. KLEIN

Here's another in our series of reminiscent articles by former Disney artist, and New Yorker cartoonist, I. KLEIN.

AGE SIX TO FOURTEEN, EARLY GAG ROOTS.
BY I. KLEIN

My earliest idea of comic strip fun was the sadistic humor of the "Katzenjammer Kids". To me the Katzenjammers were real because of a genuine Katzenjammer relative. My cousin Ezra. He was my own age. The time-slot was before 1908. Ezra improvised gags out of his impish little head. He often got me involved. Generally against my will. Fortunately for me he lived with his parents in New York City, while we lived in Newark, N.J. But there were frequent visits to each others' homes. One of his Katzenjammer stock-in-trade jokes was nailing down things that should not be nailed down. His father had given him a hammer and nail set and a collection of short pieces of wood to practice the art of nailing things together. He quickly mastered this elementary task. He then expanded to nailing slippers to the floor and hats, by their brims to the wall. Ezra was a menace at family gatherings.

To name another of his "cute" gags was the sleeper-with-the-glass-of-water-on-the-forehead stunt. If a grown-up guest took an after-lunch nap on the couch in the parlor, lying face upwards snoringly-sound-asleep, Ezra would place a glass of water carefully on the sleeper's forehead. He would then quickly retreat into the doorway, out of sight and let out a whooping shout. A moment later a gurgling wet yell would come from poor guest.

On our own street in Newark the kids indulged in Katzenjammer street gags of our own. Some were standard tricks practiced by boys of our own age on other streets. One favorite for laughs was stretching a dark cord from a telegraph pole to a stoop rail across the sidewalk at the height of a man's hat. This gag was played at dusk when the cord was hardly visible. It was jolly fun to see the man's hat fly off as he walked into the cord. We had our laughs from a safe distance across the street. There was

"Katzenjammer Kids"

also the standard prank of the brick-under-the-hat, for the sucker to kick out of the way. That was a belly-laugh when it worked.

The shoemaker on our block was the butt of an original joke. His "SHOE REPAIRS" sign hanging extended over his sidewalk was made of tin. The first step of this gag was to find pieces of broken glass and place them on the sidewalk in front of his store window. Step two: One of the kids would throw a rock against the tin sign. The reverberation sounded like shattered glass. The payoff: The shoemaker running out, first seeing the busted glass on the walk, then looking frantically at his store window, puzzled that it was unbroken until he saw us kids across the street laughing and hooting . . . "rolling in the aisles".

The really big super-laugh involved a natural staging setup. The four-family house next to the one our family lived in had a first floor hall window facing the street. From the outside it looked like any other apartment window. To complete the staging, the downstairs hall door was open to the back yard. With that set-up in mind, if the "gag" mood was on "us kids", we looked for a sucker. He might be a fruit and vegetable peddler hawking his wares from a horse drawn wagon. When we saw such a peddler's wagon turn into our block, we would dash up the steps to that hall window. One of the kids would lean out of that window and call: "Hey mister, my mother wants a peck of potatoes". We would wait until the man acknowledged the "order" and started to pick up the bushel basket of potatoes. Quickly we would dash down the steps to the back yard. We scampered across that yard, scrambled over a fence, dashed across a long yard which was behind several houses, came out into the street several houses below the "prank" house just in time to see the angry peddler come out swearing with his heavy basket of potatoes. A real Katzenjammer lark.

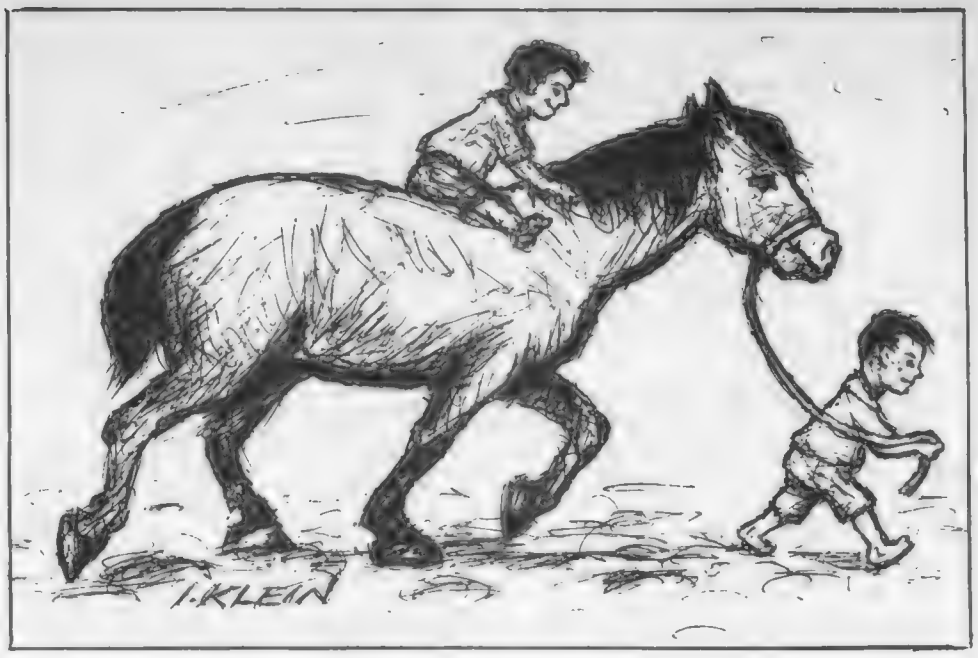
There were also laughs on our street that the kids did not instigate. Our baker, Mr. Heidman, had a stable for his horses and his bakery wagons in the back of the frame house where he and his family lived. A long cobblestone driveway led from the stable to the street. One summer morning during vacation time there was a hilarious happening. On the morning before, a colt was born to one of Mr. Heidman's horses. On the morning I'm speaking of, Mrs. Heidman was sitting on the front steps of their house talking to several women standing nearby. I also happened to be standing there with Freddie, the Heidman's son. Freddie and I were the same age. Suddenly the one day-old colt came running down the driveway, stopped in front of Mrs. Heidman and then sat down on her lap like a big dog. Mrs. Heidman was aghast. The other women were startled too. Almost immediately a man came running from the stable, lifted the colt from Mrs. Heidman's lap and led the little animal back up the driveway. Then everybody laughed except Mrs. Heidman. One of

I. Klein as a boy.

the women turned to Freddie and asked, "How do you like your new baby brother?" Freddie stuck out his tongue at her in reply. Mrs. Heidman's "new baby" was the big snicker on our block for the rest of that summer.

Later that same summer, Freddie asked me to go with him to a blacksmith shop about a mile away from our street. He was on his way to bring back their horse that had been left there to be re-shod. As a bribe to keep him company, he said we will take turns riding the horse home. I went along on that condition. (Remember, we were both small boys). The horse was ready when we arrived at the smithy. I was given the first turn to ride. I managed to climb up on the horse's bare back with Freddie's help. The top of the animal was broad and flat like the top of a table. Freddie led the horse by a rope from the horse's neckstrap for two blocks, then he shouted it was his turn to ride. I slid down to Freddie's shoulders and hopped down to the street. I helped him up. After two blocks I stopped, called for him to come down for me to have my turn again. He called back that it was his father's horse and he would continue riding the rest of the way. I protested, but Freddie would not descend so I continued leading the horse even though I was angry. I got an inspiration when I saw a large puddle of rain water near the curb in front of a lamp post. I le .d the horse into the puddle and tied the rope to the post. From the top of the horse Freddie asked what I was doing. I replied, "Good bye Freddie, I'm walking home". I walked, but only around the corner where I could watch my pal getting off the horse. There were several minutes of hesitation, then he turned facing the horse's back and slid down landing ker-plunk into the muddy puddle in a sitting position. He quickly scrambled to his feet, pants sopping wet and untied the rope from the post. I then came forward. Freddie scowled at me. We walked in silence. Suddenly he laughed. "That was a good trick. It served me right." He laughed some more, adding, "Boy, are you going to catch it when I tell my mother."

Several years later when I thought I was no longer responsive to "Katzen-jammer" hurt-type of humor, I had an experience which proved otherwise. I was riding on a flat-top wagon with an older man (25 years old). Our seat was a flat board almost overhanging the horse's rump. The man was at the reins. It was late afternoon. We were returning from some work at which I had given him a helping hand. He was in a hurry to return the rig to the livery stable. We were moving along at a fast clip along a



street with street car tracks. In fact the wheels of the wagon were riding the tracks for a smoother ride. Suddenly the wagon came to an abrupt stop. The horse jerked back. One wheel had stuck at a switch point where a branch of the tracks turned off into a side street. With the abrupt halt, the wagon lurched in my direction. I started to slide off the seat, but in a moment it lurched the other way and the man slid off into space. He seemed suspended in mid-air for a split second while still retaining his sitting pose. Then he dropped in the same position to the ground with a wack! I gasped, but the fellow was up on his feet and back on the drivers' seat in another split moment, hollered "GIDDAP!" We drove on our way again. I suppose I should have been concerned about the man's possible injuries, but instead I reacted as to a performance . . . as to a hilarious clownish act. It took self control on my part to hold back a burst of laughter. Ten minutes later when we arrived at the entrance to the livery stable, the man said, "You can go home, kid." As soon as he drove in, out of my sight I burst into a fit of uncontrolled laughter. People passing by must have looked at me as some sort of an idiot. Something to think about in analyzing the nature of laughter.

THE THEATRE.

My horizons widened when my older brother David (older by seven years) took me to my first play with real live actors. I was the first kid on our end of the block to have this experience. The theatre was "Blaney's" in down-town Newark, on a street off Market Street. Blaney's was a stock company, repertory theatre. The plays were all melodramas with black-hearted villains, noble, brave heroes. Also lily-pure heroines and snakey villainesses. I had a vivid image of what the plays were supposed to look like from the bright colored posters advertising the plays, displayed around town.

We went on a Saturday night. The prices for admission in this type of theatre were, 30¢ orchestra, 20¢ balcony, 10¢ gallery. We went gallery. David and I joined a line at the door for "Gallery" entrance which was not by way of the main entrance, but around the corner on a side street. We were there early enough to be close to the door. More people drew up behind us until the line snaked for the length of the long block. When the door opened, someone inside the doorway shouted: "Have your money ready!" There was a surge forward from the collective people behind us forcing

the front ones into the entrance. A ticket window was there. Dave paid two dimes and received two cardboard tickets which had been used repeatedly. They were grim y and worn. We raced up endless flights of stairs. At the top we reached another door where David surrendered the tickets to an attendant. The gallery consisted of long rows of continuous benches, bleacher-fashion set at a steep angle. The stage was in full view. The curtain, which was down, had the word "ASBESTOS" in big letters painted on it. (My brother explained that asbestos was fire-proof material which was supposed to protect the audience from any fire breaking out back-stage). The gallery seats were rapidly filled up. I took it all in as a brand-new exciting experience but was impatient for the play to begin.

After all the benches seemed to be filled up, stragglers drifted in. There appeared no room for them to sit. The problem was solved by the ticket-taker at the door. He was a big burly man who looked like an old time slap-stick comedy "heavy". He came forward, put his big hands against the man at the aisle-end of one of the rows of benches and pushed with all his weight, shoving the end-man against his neighbors, thus making room for another sitter. This human bull-dozer made space for several other late comers the same way, but in different rows. He was heckled by several voices: "Hey Gus, you're getting weak, You're losing your streng't", and other such kidding remarks. I thought this to be very funny even though I could hardly wait for the curtain to rise.

This powerful space-maker sometimes came to my mind years later when I worked on stories and gags for "Popeye" animated cartoons. In a situation after Popeye increased his strength manifoldly by eating his spinach, he could shove an entire row of people sitting on such a long bench into a heap beyond the far end of the bench.

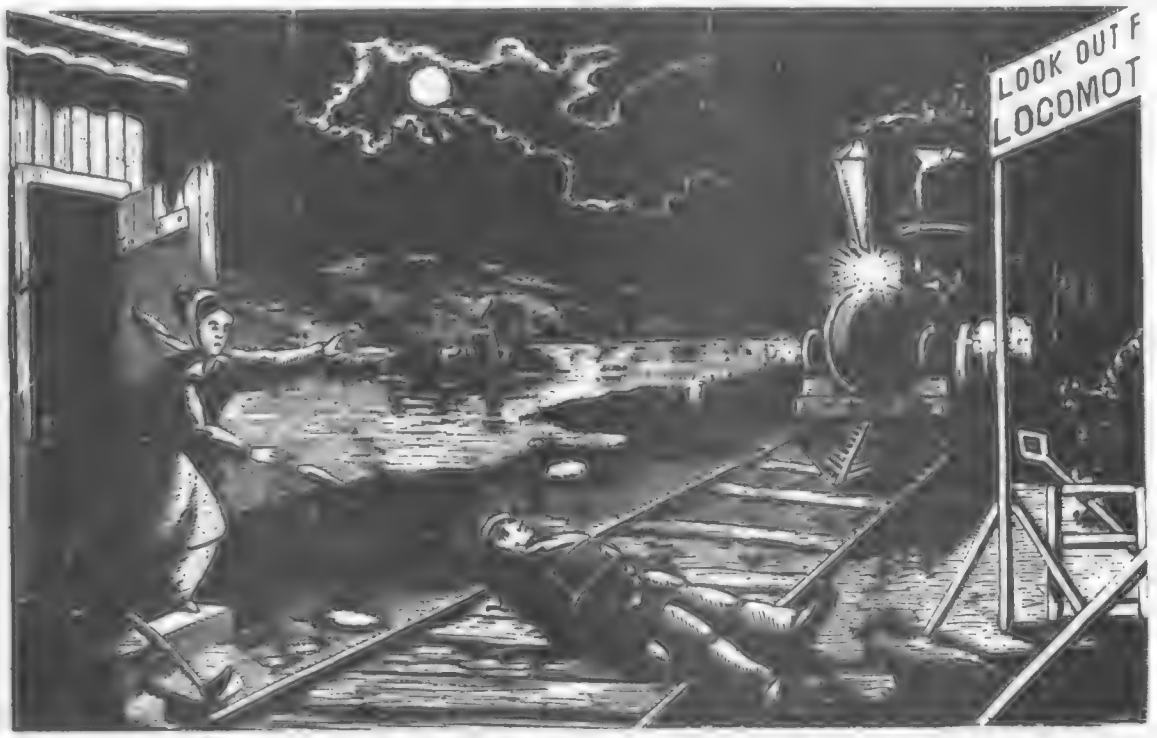
Suddenly the lights dimmed and went out. Complete darkness as the curtain rose. The play was a "Western". It might have been "The Girl of the Golden West". My impression was one of disappointment. The trees were flat cut-outs and the grass was a green straw rug that did not reach the footlights. Nothing like the realistic posters that advertised the play. But the "magic" soon possessed me and everything became "real".

Having discovered "The Theatre" I often went to Blaney's for Saturday matinees. Always by myself. For some reason my friends on my street were shy about venturing into this new experience. Unlike the nickel-admission movie houses (called "Nickelodeons") where the Saturday afternoon audiences were all kids, the theatre crowd seemed to be all grown ups. I always arrived early and was among the very first in line at the Gallery entrance. I found myself directly behind a tall man. I had brought along "refreshments", a banana which I had stashed inside my blouse. (I wore short pants and a blouse tied with a draw-string at my waist.) At the first surge of the queue behind me when the gallery door opened, I felt the banana was in danger of being squashed. I just managed to rescue it when a second surge crushed my hand with the banana against the tall man's pants seat, spreading the mush over his rump. Unaware he rushed in and bought his ticket. I followed, handing out my dime, receiving my ticket and dashing up the long flight of stairs, choosing a center place on a forward bench. I settled back and relaxed. I noticed a man on a further front bench squirming and looking with some dismay on the bench and feeling his sticky pants. It was good for a laugh but I didn't laugh. I felt guilty.

Most of the plays were melodramas such as where the heroine, in the hands of the sneering, mustached villain was tied to the railroad tracks, or tied to the moving belt in a saw-mill, heading towards the whirling saw blade, or trapped in the villain's bedroom in danger of the "fate worse then death". The blonde, curly-haired hero always arrived "in the nick of time". In the railroad scenes the locomotive was a full-sized cut-out, realistically painted which slid into the scene with appropriate effects. There were executions by hanging and by the electric chair. They were done with shadows of the action against the backdrops. The audience was always held spell-bound.

Between the acts some of the people produced refreshments, mostly sandwiches from paper bags and even from newspaper wrappings. A man near me took some edibles from part of a torn newspaper and read from that shredded sheet as he munched his food. He remarked to the fellow next to him: "I'm some sort of a highbrow, I like to read

An old-time poster from an early melodrama



There were tense and terrible moments in "Under the Gaslight"

A very early Klein 'New Yorker' cartoon

Drawing by I. Klein
©1926 The New Yorker Magazine Inc.

"You know, I'm sort of highbrow.
I always likes to read when I eats."

when I eat." I thought that was funny, even tho it was different from Katzenjammer street humor. This scene came back to me and I used it as a cartoon gag during the second year of my cartooning for THE NEW YORKER. It was published with that line in the August 21, 1926 issue of that magazine. My cartoon showed the same situation, but with street repair workers during their lunch break.

When I had reached the grammar school graduation class, I learned of a different sort of laugh provoker. The entire class had been invited (ordered) to attend an evening lecture at another school. This was to be an illustrated projected-slides talk. Such lectures were a regular thing at our own school every Wednesday at 8 P.M. (CHILDREN UNDER 16 NOT ADMITTED WITHOUT A PARENT OR GUARDIAN). That restriction was a challenge. It also made it attractive. Some of us kids would hang around the school's entrance shortly before 8 P.M. and ask some man going in alone to take us in. One always did. Once inside we were on our own. I remember some of the titles: "The Wonders of Niagara Falls". "The Pyramids of Egypt" "Lincoln's Illinois". The lecture our class was to attend was "Black Diamonds." It concerned the hard lot of Pennsylvania coal miners.

The entire class arrived at the designated school at the proper time. We were the only kids in a grown-up audience. The lecturer was a middle aged man who spoke in a clear soft voice. He had a clicker in one hand which he clicked as a signal to the projectionist to move on to the next slide. The projected pictures showed the grim working conditions of the coal miners at that period, the first decade of the twentieth century. When the slides depicted a number of mine disasters, the lecturer continued in his even voice, "Each year five hundred coal miners die in mine disasters." Then abruptly he raised his voice to a shout: "FIVE-HUNDRED MINERS DIE!" The instantaneous effect of the shout on one of the less restrained boys was a startled "YAWK!" That kid's sharp squawk sent the rest of our group into giggles and laughs. The lecturer stopped in consternation. Then indignantly he snarled: "How dare you laugh at the death of five hundred human beings! Your school principal shall hear about this." (I said 500. It might have been more or less.) The lecture continued without further incident.

On the following week's "Assembly" came the sequel to this "Laugh-In". Mr. Grayson, our school Principal, gave our class a bawling-out in front of the entire school. (It was quite clear the lecturer had phoned Mr. Grayson and "smeared" our entire class). Our Principal scolded us in a quiet but damning voice, "... and to think our graduating students could laugh at the tragic death of those unfortunate miners". Abruptly he shouted: "THEY LAUGHED!" Instantaneously there followed the startled yawk-laugh from you-know-who, followed by a wave of laughs from all the assembled students. Mr. Grayson did not "catch on" any more than did the lecturer. He stopped, then almost screamed: "Assembly dismissed!"

When I graduated, our graduation exercises included several short acts. I was in a brief excerpt from Shakespeare's "Merchant of Venice". A girl student played Portia. I played opposite her as Shylock. I wasn't much of an actor but I recited Shylock's lines loud and clear. When the graduation ceremonies were over, quite a few people congratulated me. Among them was Mr. Zimmerman, our next door neighbor. Mr. Zimmerman while complimenting me, rendered a "Goldwynism" twenty-five years before Sam Goldwyn, the motion picture mogul, became notorious for the way he scrambled-up figures of speech. Mr. Zimmerman shook my hand, clapped me on the shoulder and said: "MY BOY, YOU KNOW SOMEDING. YOU VAS A GOOT ACTOR. YOU DID A FINE SHYLOCK HOLMES." ●

Season's Greetings

Once again this past Christmas, The Greater Buffalo Press, which produces the Sunday Color Comic Sections for hundreds of newspapers, added a comics flavor to the Festival of Trees, which was sponsored by the Aid Association of The Children's Hospital of Buffalo. In addition to the funds raised for the hospital by this 3-day holiday event, extra support money was realized through the suggestion by Kenneth L. Koessler, the Chairman of the Board of

Photo by Roy Russell

June Stratton, and her felt reproduction of a 'Broom Hilda' page which she sent as a fan letter to a Buffalo radio personality.

The Greater Buffalo Press, that the comic strips which decorated Greater Buffalo's 10-foot tree be auctioned at the end of the festival to raise additional money for the hospital.

June Stratton, the Art Director of The Greater Buffalo PRESS, put a great deal of time and effort into securing strips, and arranging and cataloguing them. In 1978, June drew more than a hundred comics characters on large decorative bulbs on Greater Buffalo's tree which was eventually donated to The Museum of Cartoon Art in Port Chester, N.Y. This year, as you will see from the photos on these pages, the huge tree was decorated with many of your favorite comic strips, through the additional courtesy of various newspaper syndicates. Incidentally, as an indication of June's unusual zeal in the comics field, she has appliqued a great many Sunday comic pages on felt, over the years, and those of us who have seen these fantastically complicated reproductions never fail to marvel at her skill. Your editor would also like to add his own words of appreciation for the enthusiastic comics support that he, and our magazine, have always received from a number of people at Greater Buffalo: Chairman Kenneth L. Koessler, President John W. Koessler, Vice-President in Charge of Sales, Peter A. Vogt, Lenord Bethel the versatile artist, Janet Tober the Editor of 'The Press', and of course, June Stratton. ●

Jack Markow

Jack Markow produced about 70 lithographs during the 1930's, 1940's, and 1950's which were exhibited in art museums and galleries throughout the country. He has three prints in the permanent collection of the Metropolitan Museum of Art and ten prints in the collection of the New Jersey State Museum. His lithographs are also owned by the Library of Congress, the Smithsonian Institute, University of Georgia, Syracuse Museum, New York Public Library, Brooklyn Public Library, Hunter College, City College of New York, University of Oregon, Brooklyn Museum, and others. One of his prints was chosen for "Fifty Best American Prints 1933-1938". He also did a number of political cartoons for Liberty Magazine *during World War II.*

The lithograph, "Stock Market Report — Munitions up Five Points", (reproduced here) was done in 1935 during the period between World War I and World War II at a time when sentiment in this country was decidedly anti-war.

It was printed from a stone in a modest edition of 20. The technique employed included Korn litho pencil, pen and tones rubbed in with felt material.

When a fine artist makes a drawing it is one of a kind. Hopefully it will find its way to an art museum or gallery wall. This is the drawing's sole exposure to the public eye. This artist, unconcerned about multiple reprints of a particular work can compose his opus with complete abandonment using, if he so desires, the finest of lines and the most delicate tones.

On the other hand, there is the artist who works for the printed medium. His product may be reproduced by the millions; it is handled by many, run through several processes of engraving and it is usually greatly reduced in size by the time it shows up in a newspaper or magazine. Here, the picture comes to the audience instead of the audience coming to a picture in an art gallery. Therefore the artist working for a mass market has a double concern: his original drawing must be effective; this effectiveness must not be distilled en route from the drawing board to the printed page.

The novice is somewhat overwhelmed by the idea of working for reproduction. He soon catches on by painful experience: seeing his beautiful sensitive outlines broken up or disappearing when reduced — or his subtle half-tones turned into a muddy mess when printed. An astute editor or art director will soon straighten him out. The pro, of course, is in the groove; he has learned to adapt his various techniques to fit the medium, whether it is slick magazine stock or the coarser newsprint and still come up with printed drawings he need not be ashamed of. Fortunately commercial engraving methods have rapidly improved over the years. The finest of lines, even light pencil marks, are visible in the slicks; also newspaper half-tones are reproduced with greater fidelity.

Primitive man made his marks on the walls of his cave such as today's graffiti enthusiast "decorates" his subway caverns. No self-conscious doodlers these, but merely humans with a desire for self-expression using whatever tools available. No thoughts of posterity here, and certainly no feeling that these markings would ever be reproduced. In the aeons from the cave drawing to graffiti there have been scads of graphic artists producing a one-of-a-kind drawing complete in itself — or doing sketches for paintings and murals. With the discovery of methods that would faithfully mirror an original concept, many artists turned to print-making. These cloning processes included, in order of discovery, the wood cut, the etching, and the lithograph.

Woodcuts began appearing during the middle of the 15th century. From then on, there was no stopping the ever increasing flood of reproduced art culminating into today's vast amount of pictures in print. The woodcut called the "relief" method is accomplished on a block of wood, cut from the length of a tree and planed smooth. The artist cuts away all portions of the design not intended to be printed. When the cutting is completed, his drawing stands in relief with the rest of the block cut down to a depth of about one-eighth of an inch. The block is then inked, a sheet of paper laid over it, and it is run through a press. The Japanese and other early woodcut craftsmen rubbed the back of the paper with a spoon-like instrument instead of employing a press. A spin-off from the woodcut was the wood engraving utilizing a block cut from the cross-section of a tree. A more modern version of "relief" work is the linoleum block, and of course the line cut in photo-engraving.

The "intaglio" print (incised) includes the etching and its many variations such as dry point, mezzotint, and aquatint. For this incised device, an acid-resisting ground is laid over the surface of polished soft metal such as copper. The artist makes his drawing with a needle, baring the surface of the copper. The plate is then bathed in nitric acid which eats away the metal wherever exposed. In the printing process, the ink is forced into the drawn lines and the surface of the plate wiped clean leaving the ink only in the incisions. A dampened sheet

Lithograph by Jack Markow

of paper is placed over the design and the whole unit run through a press. With this extreme pressure, the paper is forced into the lines and picks up the ink, completing the etching.

The earliest woodcuts were simple designs in outline. Gradually, artists introduced more detail, producing tonality — light and shade, depth and form. A Durer wood engraving is an example of this medium at its peak with its grad ations of tones. The etcher achieved his middle tones, or "shading" by clever spacing of lines and by cross-hatching — all done with the needle with sometimes an assist from repeated acid baths. Rembrandt's etchings are the ultimate in complete tonality or what art writers call chiaroscuro. The 18th century brought the discovery of the aquatint which allowed artists to get a "wash" or half-tone effect in their etchings. Goya's prints are fine examples of this type of etching.

The idea of pictures in print came about during the era when paper became cheap and plentiful. Also, a burgeoning middle class provided an audience and market for these prints. Early functions of the woodcut: religious pictures, illustrations for the Bible — and playing cards! The Church and Royalty always had their paintings; now the merchant and the artisan could have *their* art, the print, to hang on their walls — at minimum prices. 15th century print makers exchanged prints with other artists, sold them directly to individuals and to dealers. Inexpensive is the word; Durer, for example, sold six copper engravings to a dealer for three florins (about $5!).

The print reproduced in large quantities thus became the art of all people. Its duplicates which could be owned and appreciated by many instead of a few made it a democratic form of art. Its subject matter could be limitless, its impact powerful. It mirrored contemporary life — its customs, fashions and manners. Of special interest to cartoonists, prints became a medium for satire, caricature, humor, and propaganda.

Goya, Hogarth, and Rowlandson, among others, used their fine prints for biting comments on the contemporary scene. William Hogarth created his

Goya. Y no hay Remedio (aquatint) *from "Disasters of War"*

Daumier. European Equilibrium (lithograph)

Daumier. Mlle Constitutionnel (lithograph)

1834

satirical engravings in sets such as "Harlot's Progress", "Rake's Progress", and "Marriage a la Mode". These were sold by subscription. "Harlot's Progress", for instance, consisted of six prints reaching 1200 customers at one guinea a set. Later, Goya's "Caprichos", a collection of 80 etchings could be bought for 320 reals (about $25). His series, "Disasters of War", published after his death, depicted Napoleon's invasion of Spain, the savagery and cruelty on both sides and the resultant desolation and famine — a powerful indictment of all war.

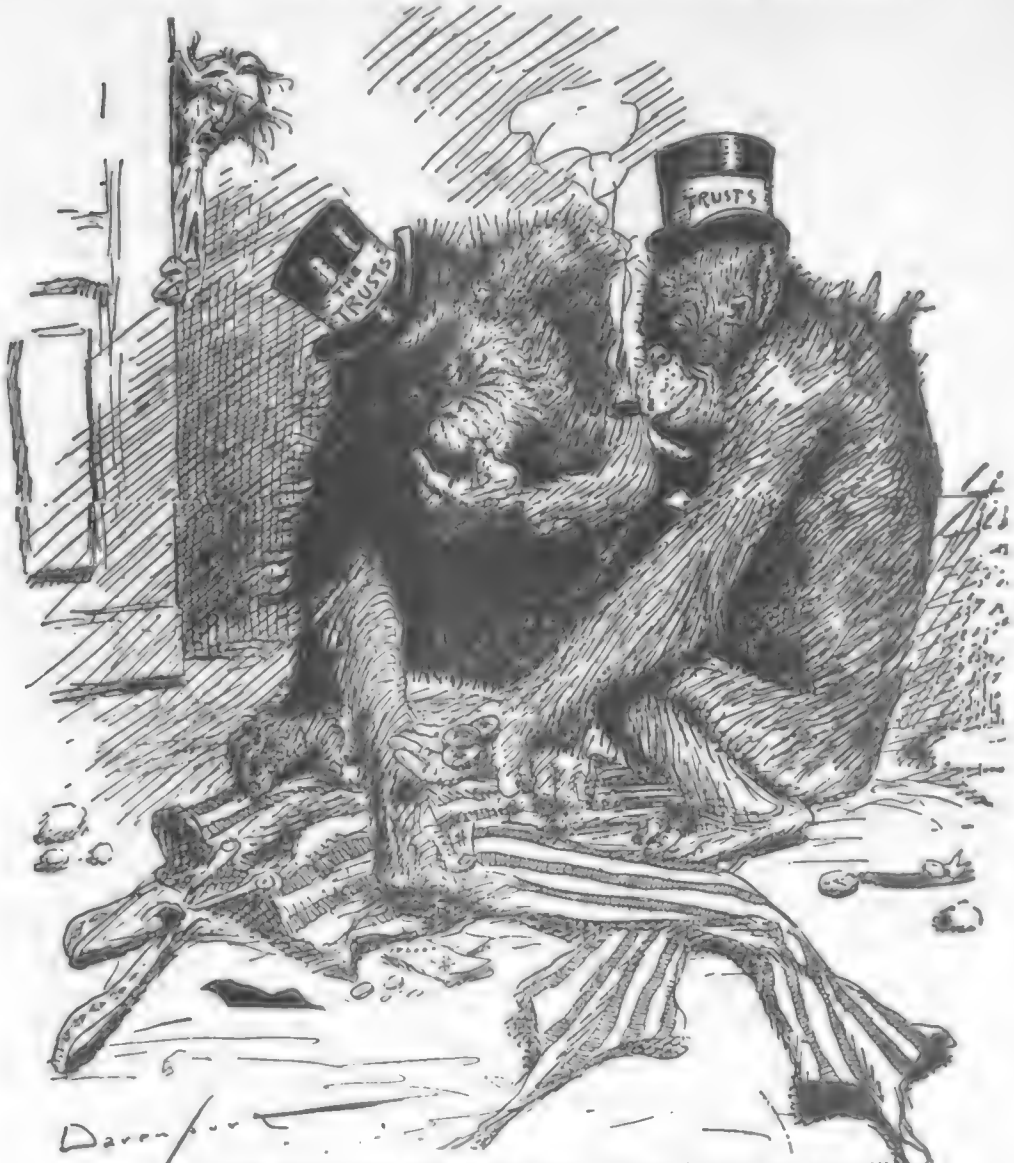
These artists, although they did not appear in newspapers or magazines, were the forerunners of cartoonists of today in both subject matter and in technique. They initiated the political cartoon, the satirical cartoon, caricature, and even the sports cartoon (Goya's bull-fight series; Rowlandson's hunting, shooting, and racing prints). And the etching-needle line no doubt furthered the pen and ink procedures of today.

There was still another picture-printing device on its way — one which again influenced our present drawing-for-reproduction techniques — the lithograph. Aloys Senefelder discovered it accidentally in the early 1800's. Unlike the metal etching and engraving (incised) or the wood cut and engraving (raised), lithography involves surface or chemical printing. Its simple principle is based on the fact that oil and water do not mix. The artist draws directly on a flat slab (about 3″ thick) of finely-grained Bavarian limestone — using a grease pencil or crayon. When the drawing is completed, a solution of gum arabic with a touch of nitric acid is brushed across the stone. This sets the drawing to the stone and prevents the grease from spreading. When ready to print, everything (design and all) is washed off with turpentine seemingly leaving a blank-looking stone. A faint, yellowish substance, which is the greasy part of the picture, can barely be seen. The stone is then placed on the bed of a hand press and sponged with water. The water will slide away from all greasy marks; everywhere else the stone will absorb the water and remain damp. Greasy ink is then rolled over the surface. Wherever there is a grease mark, the ink will adhere; wherever the stone is damp, the greasy ink will not take. The artist's design has now reappeared on the stone resurrected by printer's ink which has taken over from the original pencil. A sheet of moist paper is placed on the stone and the whole works run through the press. The paper, lifted, contains a faithful reproduction of the stone's design. An expert printer can produce innumerable prints, identical in tonality, from the one stone. Since a stone weighs from 30 to 50 pounds and is somewhat cumbersome, thin zinc plates, with a grain, are also used for lithography.

However, a zinc plate does not offer the flexibility and variety available to the artist who draws on stone. Neither do drawings done on paper compare with those done on stone. The stone's hard and finely grained surface invites gradations of shading from the most subtle grays to the richest of velvety blacks. It, unlike paper, can take a lot of punishment — rubbing, scratching and scraping with a razor blade to achieve a variety of textural effects. Tusche, a form of oily black ink, was discovered which can be applied by brush or pen and used with the grease pencil or stick to further added effects. Also, tusche in a diluted form may be used for wash drawing on stone. Lithographs are also done in color, a separate stone or zinc plate used for each color — with careful register in printing.

Once this new print-making device was perfected, fine artists in droves began producing lithographs. It was easier — just like drawing on paper — and more direct than hacking into wood or piercing metal plates. It must be noted here that in an edition of fine prints, each print is considered an original. Although the artist may have copied from his completed drawing or used bits and pieces of sketches to form a design on wood, metal or stone — each picture emerging from these materials has been fussed over, corrected, revised, and supervised by the artist in the

Who Trusts Trusts Is Sure to Be Robbed.—*Proverbs of the 19th Century*



Uncle Sam (from behind the door): "Drop Them 'ere Pants!"

N. B.—He'll be lucky if they don't keep his "pants."

Homer C. Davenport, N.Y. Evening Journal, 1899.
(The chicken scratch and barbed wire technique.)

THE "BRAINS"

That achieved the Tammany Victory at the Rochester Democratic Convention.

Thomas Nast's famous caricature of Boss Tweed, 1871.

printing process to guarantee perfect and identical reproduction. In contrast, in other printed work such as comic strips and editorial cartoons, there is definitely *one* original drawing plus countless reproductions; most of these "prints" are in reduced and varying sizes lacking sameness. Once the original leaves the cartoonist's drawing board and is impersonally hauled through engraving and printing plants — the results, while good, are not as fine as the original.

The new, quick, and cheap process of lithography was especially popular in France. That country, while going through the upheavals of the Revolution, the Directorate, the Empire, and the Restoration, had produced a large and influential middle class. A fast and inexpensive reproducing medium ideal for propaganda, was just right to reach the bourgeoisie.Newspapers flourished. And so did political and social commentary in graphic form. Daumier, a giant among political caricaturists, welcomed the freedom of drawing provided by the grease pencil. Up to this time newspaper pictures had been reproduced via wood engravings. For the publication *Charivari,* Daumier produced over 3000 lithographs, many of them masterpieces, between 1833 and 1872. His body of work not only included the political scene but also delved into the foibles of the middle class, the Theatre, the Courts, and sports such as Hunting and Fishing. Other fine French cartoonists and illustrators who embraced lithography were Gavarni, Forain, and Steinlen.

When photo-engraving came into being, cartoonists and illustrators began working on paper-ceding the etching plate, the wood block, and the lithograph stone to the fine art print-maker. There was a variety of paper, pen nibs and brushes to suit every taste. The cartoonist could do his "own thing", develop his individual style provided the result was not converted into a blob when reproduced. There were line cuts (zinc) and half-tone engravings (copper). Newspaper artists chose to work in line to insure clean reproduction. Also, newspapers (and some magazines) undoubtedly preferred the zinc cut because it was less expensive than the half-tone. Line work was fine for the comic strip artist since his output was broad caricature. The simplicity of his drawing done

in outline, clearly and quickly put across the idea. With the inclusion of solid blacks and a touch of the newly discovered benday flat tone, a decorative note was added to his strip —all resulting in fool-proof repros in the funny papers.

Around the beginning of the 20th century, most political artists worked in a realistic or semi-realistic manner. They were concerned with boldness and dramatic effects. All this required light and darkness produced by many gradations of tone. Many chose the grease pencil — again, for quick and direct execution. Grained papers such as Ross board and Coquille took the place of the litho stone — and were about 50 pounds lighter! These cartoonist compared with those of the Daumier era had a ball. No more working same-size as the printmaker of yore; they could work in any size to fit their taste and have the drawing reduced (or even enlarged) when printed. No more making allowance for drawings printed backwards such as the reversing of lettering necessary on the old plates and stones. Did you ever hold up one of your cartoons to a mirror? Weird — at first! Some of the well-known exponents of the grease-pencil school are Rollin Kirby and Jno. Cassell who used the pencil for both outlines and modeling. And later: Fitzpatrick, Tom Little, H.M. Talburt, Edmund Duffy, Herblock, Mauldin, and Crawford some of whom combined brush or pen outlines with tonal effects.

Another variation of middle or quarter tones used for line cuts is the use of spatter or stipple. This is accomplished by masking out portions of a drawing not to be covered by tone and spattering by passing a knife over a tooth brush containing india ink. Or by blowing ink directly on the cartoon using a fixatif blower. Bill Gropper, left-wing political cartoonist, had great success with this process. It was also used by Toulouse-Lautrec in his large color lithographic posters.

Sports cartooning also inherited the litho technique. Many of these cartoons included a detailed realistic portrait of a sports figure and the grease pencil on toothed paper picked up the tones nicely for newspaper reproduction. Robert L. Ripley's early sports cartoons and those of Edgren are good examples.

As for magazine gag cartoonists, they

Rollin Kirby, N.Y. World, 1920. (Pencil).

"NOW THEN, ALL TOGETHER, 'MY COUNTRY 'TIS OF THEE'"

UNITED NATIONS
CLUB
RULE: All players to play together, but not so as to cramp any player's style. (That would be unrealistic)
BRITISH GAME
U.S.A. GAME
FRENCH GAME

David Low, 1945.

"A FINE TEAM—BUT COULD DO WITH A DASH OF UNITY..."

THE TAMMANY TIGER LOOSE—"What are you going to do about it?"

Thomas Nast, 1871. (Pen & Ink)

had their slick paper for printing and most used gray washes if they wanted variations of tone. A few, such as Alan Dunn, Mary Petty, and Peter Arno in his early work, used the grease pencil or stick. Wolff pencil and charcoal were also used (Whitney Darrow Jr's satirical drawings) but work done in this medium required half tone reproduction.

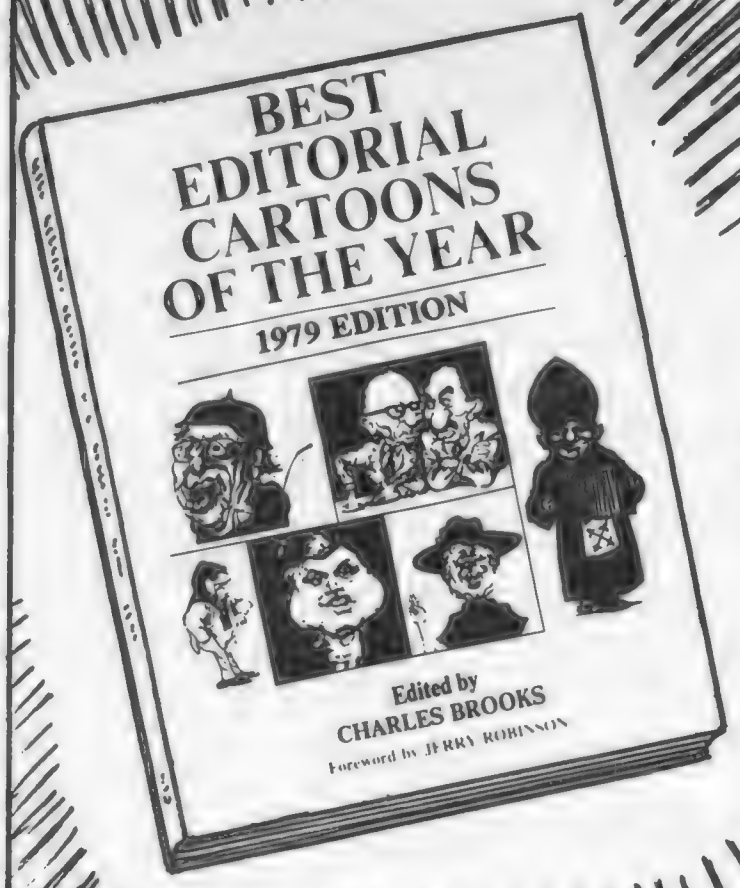
British artists apparently did not share the French enthusiasm for lithography. When photo-engraving became the device for reproduction, hardly any of that country's cartoonists used the pencil. Pen and ink became their forte. Old issues of *Punch* are crammed with satirical and editorial drawings in this medium. Keane, Du Maurier, Tenniel and others produced semi-realistic cartoons — compositions with a complete gamut of tones — figures and backgrounds wholly shaped with the pen. Later, David Low broke away from this technique, gaining a decorative, designed, flat effect in his editorial cartoons by the use of bold outline, strong solid blacks, and bendays. This kind of cartoon, holding up well even when greatly reduced, was an influence on other British and also on American political cartoonists.

The pen did not lack followers in this country. Thomas Nast was one of the best technicians in this medium achieving amazing tonality, solidity, and power with that little nib. Homer Davenport continued in this manner. Then came T. E. Powers, John T. McCutcheon, F. Opper, and J. N. Darling (Ding) who produced editorial cartoons in a more comic style using the pen with directness and flair.

So It seemed that in this country, practitioners of the grease pencil and of the pen were about equally divided. Content of a picture plus where and in what manner it is going to be reproduced and how much it is reduced can be an influence on technique and style. Ever increasing sophistication in printing and engraving devices and newly discovered materials for artists also have their influence.

Cartoonists are taking their place in this modern age of experimentation, innovation, and individualism in all the arts. Many political cartoonists are using "mixed media". The brush, the pen, the stipple, the solid black, and the benday may be seen in a single cartoon. Special papers like Grafix board with benday patterns impregnated in the board itself are used. All means available are employed to produce a telling effect. As for the content of the cartoon, caricature is broader, and there is a minimum of labels. Any one cartoonist is capable of producing the monumental — the heavy, dramatic cartoon — one day, and a funny one-liner the next time out. The Oliphant-MacNell y — Szep type of drawing is extremely effective, to say the least.

The new school of political cartooning combined with the traditionalists — the pen purists and the Korn crayon enthusiasts — still working today, make a varied and exciting mix. Whatever the technique and medium used, they all look good in the newspapers. ●



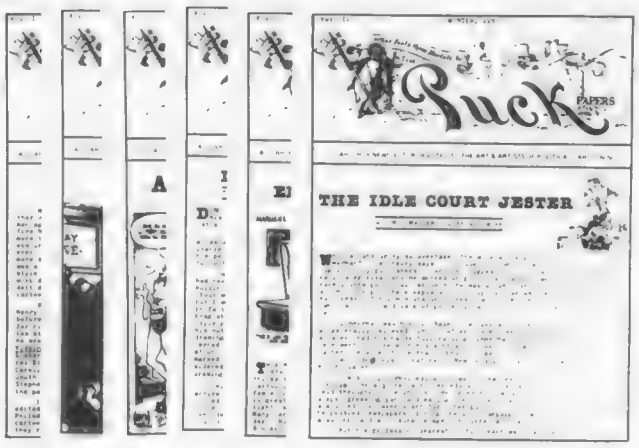
DO YOU HAVE ALL 7 VOLUMES OF "BEST EDITORIAL CARTOONS OF THE YEAR"?

ALL BACK ISSUES ARE AVAILABLE... BEGINNING IN 1973 (BEST OF '72) ALL HARDBACKS $11.95 — PAPERBACKS $5.95, STARTING WITH 1977 EDITION. (NONE PRIOR)

PLEASE INCLUDE 50¢ FOR EACH BOOK ORDERED TO COVER POSTAGE.

order from:

CHARLES BROOKS
THE BIRMINGHAM NEWS
2200 FOURTH AVE., N.
BIRMINGHAM, ALA. 35202



Illustrated articles on
POLITICAL CARTOONISTS
and
POLITICAL CARTOONING;
Book Reviews; Editorials;
News of the Profession and more.

$5 A YEAR (4 ISSUES)
(Vol. I still available $6. PPD)

THE PUCK PAPERS, 149 Green St.
Lansdale, PA 19446

U.S. POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(Required by 39 U.S.C. 3685)

1. TITLE OF PUBLICATION: CARTOONIST PROfiles — ISSN 0 0 0 8 7 0 6 8 — A. PUBLICATION NO. — 2. DATE OF FILING: Oct. 1, 1979
3. FREQUENCY OF ISSUE: Quarterly: March, June, September, December. — A. NO. OF ISSUES PUBLISHED ANNUALLY: Four — B. ANNUAL SUBSCRIPTION PRICE: $ 12
4. LOCATION OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers): 281 Bayberry Lane, Westport, Fairfield Cty., CT 06880
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers): Same as No. 4
6. NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR
PUBLISHER (Name and Address): CARTOONIST PROfiles Inc., P.O. Box 325, Fairfield, CT 06430
EDITOR (Name and Address): Jud Hurd, 281 Bayberry Lane, Westport , CT 06880
MANAGING EDITOR (Name and Address): None
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.)

NAME	ADDRESS
Jud Hurd	281 Bayberry La, Westport CT 06880
Mort Walker	6 Cliff Road, Greenwich CT 06830
Mrs. Rube Goldberg	169 E. 69 St., New York NY 10021

8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)

NAME	ADDRESS
None	

9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 132.122, PSM): The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)
☐ HAVE NOT CHANGED DURING PRECEDING 12 MONTHS ☐ HAVE CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)

10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED (Net Press Run)	3593	3200
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	997	840
2. MAIL SUBSCRIPTIONS	2216	1927
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	3213	2767
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	290	333
E. TOTAL DISTRIBUTION (Sum of C and D)	3503	3100
F. COPIES NOT DISTRIBUTED 1. OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	90	100
2. RETURNS FROM NEWS AGENTS	---	---
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	3593	3200

11. I certify that the statements made by me above are correct and complete — SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER: Jud Hurd Pres. CARTOONIST PROfiles Inc.

12. FOR COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.121, Postal Service Manual)
39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."
In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the phased postage rates presently authorized by 39 U.S.C. 3626.
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER: Jud Hurd Pres. CARTOONIST PROfiles Inc.

PS Form 3526, Aug 1978 (Page 1) (See instructions on reverse)

JOHN MARTONE
BOX 228
MAHOPAC, NEW YORK 10541
(914) 628-2217

WANTED!

The following Original Comic Strips have been hidin' out from Collectors for years. If you've got any of these here 'critters', I will pay a big REWARD for their capture.

MOST WANTED LIST:

1. 'POGO' by Walt Kelly
2. WORKS by Charles M. Schulz
3. WORKS by Alex Raymond
4. 'BLONDIE' by Chic Young

Just Captured:

1. 'Hungry Henrietta' by Winsor McCay–1905–$650.
2. 'Blondie' by Chic Young–Sunday–5/31/31–$350.

If you wanna see the 'Varmints' I got locked up, send for my catalog. –*John Martone*

ORIGINAL COMIC ART

MUSEUM OF CARTOON ART

Marketplace

SALES CATALOGUE

HARDCOVER BOOKS

THE COMICS by Jerry Robinson. The complete history of the comics sponsored by the Comics Council. 256 pages. Some color. Special sale $10.

FLASH GORDON IN THE ICE KINGDOM OF MONGO by Alex Raymond. Superb repros of Flash Gordon strips 1938-41. $12.95

THE ART OF WALT DISNEY by Christopher Finch. $5.
WOMEN IN THE COMICS by Maurice Horn. $8.
GOOD NEWS -BAD NEWS by Henry Martin. $6.95
BEST EDITORIAL CARTOONS OF THE YEAR-1972, 74, 75, 76, 77, and 78 ed. by Charles Brooks, at $10.95; 1979 $11.95
OLIPHANT: AN INFORMAL GATHERING $9.95
DICK TRACY: THE THIRTIES by Chester Gould. $15.00

SOFTCOVER BOOKS

KATZENJAMMER KIDS by Rudolf Dirks. $2
GASOLINE ALLEY by Dick Moores. $3.95
THE VERY FIRST SHOE BOOK by Jeff MacNelly. $4.95
THE INCREDIBLE HULK by Stan Lee $7.95
THE FAMILY CIRCUS TREASURY by Bil Keane. $7.95
ORIGINS OF MARVEL COMICS by Stan Lee. Like the title says by the number one expert. Best seller $6.95
SONS OF ORIGINS OF MARVEL COMICS by Stan Lee. Son of a gun! He's done it again! $6.95
BRING ON THE BAD GUYS by Stan Lee. Origins of Marvel Villains. 253 pages. $6.95
NON BEING AND SOMETHINGNESS by Stuart Hample. Selections from 'Inside Woody Allen'. $4.95
THE WORLD ENCYCLOPEDIA :OF COMICS ed. by Maurice Horn $10.
THOMAS NAST: CARTOONS AND ILLUSTRATIONS. 117 illustrations. Paperback $4

BUSTER BROWN by Richard F. Outcault. In full color $2.
WHEN A FELLER NEEDS A FRIEND by Clare Briggs. 122 cartoons by one of the greatest newspaper cartoonists of the early 20th century. $2.50
SAM'S STRIP LIVES by Mort Walker and Jerry Dumas $1.50
SECRET AGENT X-9 by Alex Raymond $8.95
POPEYE: THE FIRST FIFTY YEARS by Bud Sagendorf $8.95
BULL CALF AND OTHER TALES by A. B. Frost $1.75
THE GIBSON GIRL AND HER AMERICA $2.50
ENGRAVINGS OF HOGARTH. 101 of his greatest works. 256 pgs, full commentary, 11 x 14, $7.95
SPECIAL BOOK OFFER: 'Them Damned Pictures' and 'The Harder They Fall', Boston Globe cartoons by Paul Szep. Reg. $2.95 ea., now $4.50 for both.
THE SATIRICAL ETCHINGS OF JAMES GILLRAY. Beautiful vol. 104 plates, 8 full color, $5.
LITTLE NEMO IN THE PALACE OF ICE by Winsor McCay. 31 color Sunday pages plus text $3.50
POPEYE THE SAILOR by E.C. Segar. 3 Thimble Theatre adventures from 30's, $7.95
TERRY AND THE PIRATES-MEET BURMA by Milton Caniff. Reprints, 196 pages, $6.95

TERRY AND THE PIRATES-ENTER THE DRAGON LADY by Milton Caniff. Reprints 196 pages $6.95

DAVE BERG'S MAD TRASH $4.95
MAD'S BIG BOOK OF SPY VS. SPY by Antonio Prohias $4.95
MAD'S VASTLY OVERRATED AL JAFFEE $3.95
THE COMPLETELY MAD DON MARTIN $4.95
MAD'S SERGIO ARAGONES ON PARADE $3.95
MONSTER RALLY by Charles Addams $3.95
I PAINT WHAT I SEE by Gahan Wilson $3.95
AND THEN WE'LL GET HIM by Gahan Wilson $4.95
THINK GOOD THOUGHTS ABOUT A PUSSYCAT by George Booth $3.95
REHEARSALS OFF by George Booth $3.95
GOOD NEWS-BAD NEWS by Henry Martin $2.95
I AM BLIND AND MY DOG IS DEAD by Sam Gross $3.95
AMERICA AT WAR: THE BEST OF DC WAR COMICS $5.95
SECRET ORIGINS OF THE SUPER DC HEROES ed. by Denny O'Neil $6.95
THE SUPERHERO WOMEN by Stan Lee $6.95
GREATEST BATTLES OF THE MARVEL SUPERHEROES by Stan Lee $6.95
THE AMAZING SPIDERMAN by Stan Lee $3.95

ORIGINAL ARTWORK

ABBIE AND SLATS by Raeburn Van Buren Dailies $75., Sundays $150.
TIGER by Bud Blake Dailies '74 $40.
OUTDOOR SPORTS by T. A. Dorgan 1920 $150.
SAM'S STRIP by Jerry Dumas and Mort Walker $75
THE FLIBBERTY S by Ray Helle 1962 $20.
SMITTY by Walter Berndt 1968 Sunday $75.
BRENDA STARR by Dale Messick 1967 Daily $50.
WINNIE WINKLE by Martin Branner. Dailies, 1920's-1930's, $125 each. Sunday 1924, $250.
MUTT AND JEFF by Bud Fisher. Dailies (1913, '14,'15) $250 each.
BEETLE BAILEY GAG SKETCHES. Preliminary pencil sketches done on typing paper for each strip. Complete and can be framed. $10 each.
THEATER CARICATURES by Sam Norkin for The New York News $200.
PRINCE VALIANT by John Cullen Murphy $250. By Hal Foster $1200.
HI AND LOIS by Mort Walker and Dik Browne. Daily $75, Sunday $125. Specific strips may be available to first person ordering.
AMY by Jack Tippit. Daily panel $35.
BOOMER by Mel Casson and Bill Brown. Daily $50, Sunday $100.
POPEYE by Bud Sagendorf. Daily $75.
PROFESSOR PHUMBLE by Bill Yates. Daily $50.
BONER'S ARK by Addison. Daily $50, Sunday $100. Specific dates may be available to first person ordering.
HAGAR THE HORRIBLE by Dik Browne. Daily $75, Sunday $150. Specific dates may be available to first person ordering.
BEETLE BAILEY by Mort Walker. Daily $75, Sunday $125. Specific dates may be available to first person ordering.
BUZ SAWYER by Roy Crane. Daily $100.
REDEYE by Gordon Bess. Daily $50.
FAT ALBERT by Frank Johnson. Illustration to Cosby book. $35.
POPEYE by Bill Zaboly 1959. Daily $75.
INDOOR SPORTS by Tad 1926. Card game scene. $150
HAPPY HOOLIGAN by F. Opper. 1924. (Edges of Drawing dirty) $500.
LITTLE ANNIE ROONEY by Darrell McClure. 1963. $100 Daily.
ELMER by Doc Winner. 1956 Sunday $85.
BRINGING UP FATHER by Vernon Greene. 1961. Daily $75.
TOOTS AND CASPER by Jimmy Murphy 1951 Sunday $150
LITTLE IODINE by Jimmy Hatlo. 1962 Sunday $125.
IT'S PAPA WHO PAYS by Jimmy Murphy. 1931 Sunday $125.
BARNEY BAXTER by Frank Miller. 1942 (No Barney) $100. By Naylor, Daily $65.
ROOM AND BOARD by Gene Ahern, 1942 Sunday $150.
THEY'LL DO IT EVERY TIME by Bob Dunn & Al Scaduto. Daily $75.
THEY'LL DO IT EVERY TIME by Jimmy Hatlo 1953, $100 Sunday, 1963 Daily $75.
JUNGLE JIM by Paul Norris, 1951 Sunday $150.
GLAMOR GIRLS by Don Flowers, 1963 Daily panel $50.
JOHNNY HAZARD by Frank Robbins, 1954 Sunday $175.
TOMMY OF THE BIG TOP by John Lehti. 1949 $50.
OZARK IKE by Bill Lignante, 1957 Daily $50.
F. OPPER Editorial cartoon. Circa 1927, $150.
ETTA KETT by Paul Robinson, 1947, $75 Daily
CLOSER THAN WE THINK by Radebaugh, Sunday 11/12/61, $25.
WINNIE WINKLE by Branner (Van Bibber), Sunday 11/21/75, $50.
SPORTS CARTOON by Len Hollreiser, Sunday 10/31/54, $50.
AGGIE MACK by Hal Rasmusson, Daily 7/15/53, $25.
HAROLD TEEN by Carl Ed, Daily 6/5/56, $25.
STREAMER KELLY by Jack Ryan, Sunday 1/5/41, $50.
GIL THORP by Jack Berrill, Daily 10/20/64, $25.
PRINCE VALIANT LAYOUT SKETCHES. Preliminary pencil designs done by Hal Foster, $75
AMONG THE FOLKS IN HISTORY by Gaar Williams. Dec. 7, 1928, $100 (panel).
TERRY AND THE PIRATES by George Wunder. Sunday 5/17/70, $150. Daily 5/23/66, $75.
MARY PERKINS ON STAGE by Leonard Starr, Sunday 4/21/68, $50.
MOON MULLINS by Willard, Daily 9/25,52, $75.
GAG PANELS $10 each—The Neighbors, Here's Mom, Sally's Sallies, Laughing Matter, Mostly Malarky, Hubert.
SMOKEY STOVER AND SPOOKEY by Skat Holman, Sunday 8/8/54, $150.
DONDI by Irwin Hasen, Sunday 12/29/68, $75.
GAG PANEL by E. Simms Campbell, 1967 $25.
MR. EX by Bert Whitman, Sunday 1/3/43, $75.

(Include extra money for first class postage if desired. (Each of the above originals has been selected for condition, quality and content. Except where noted, they all feature the main character.)

If you are a member of the Museum of Cartoon Art, deduct 10%.
Minimum order of $5. Include $1 for postage and handling in North America, or $2.50 when order is to be sent outside of this continent.
Send check or money order to THE MUSEUM OF CARTOON ART, Comly Avenue, Town of Rye, Port Chester, NY 10573

THE DYNAMIC MEDIUM

SUN DAY FUNNIES

YOUR AD HAS

MORE SELLING POWER

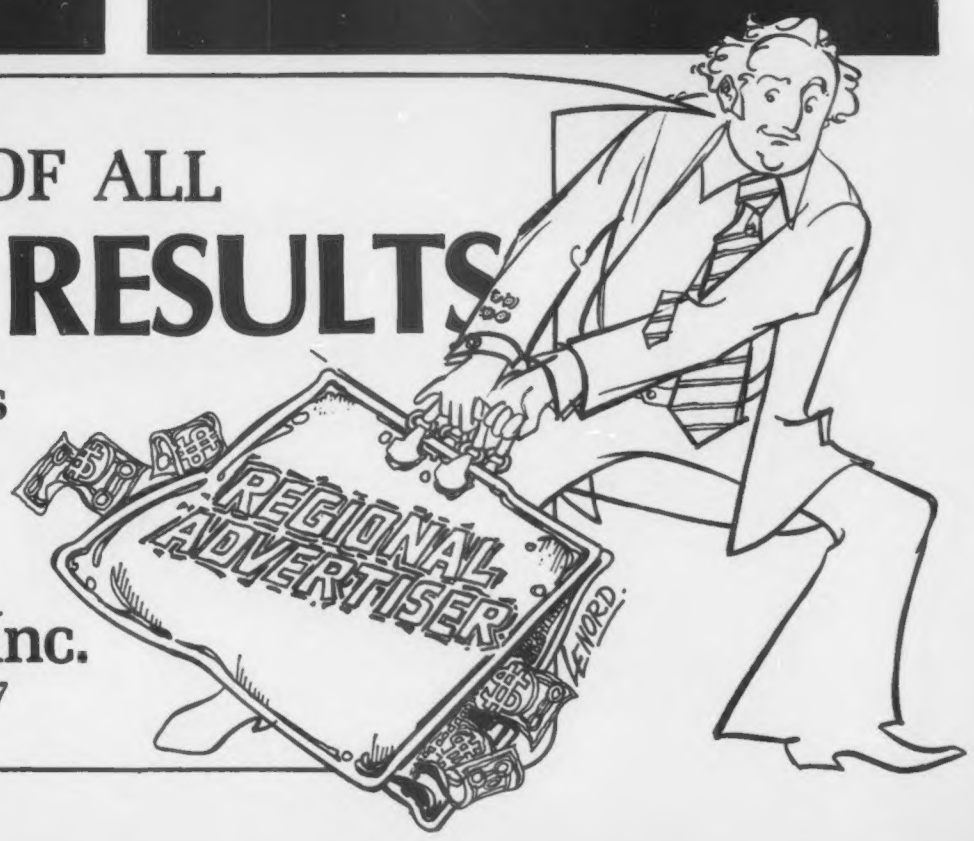
VIBRANT FULL COLOR

A LARGER AUDIENCE

DOWN TO EARTH PRICES

AND BEST OF ALL

THEY GET RESULTS

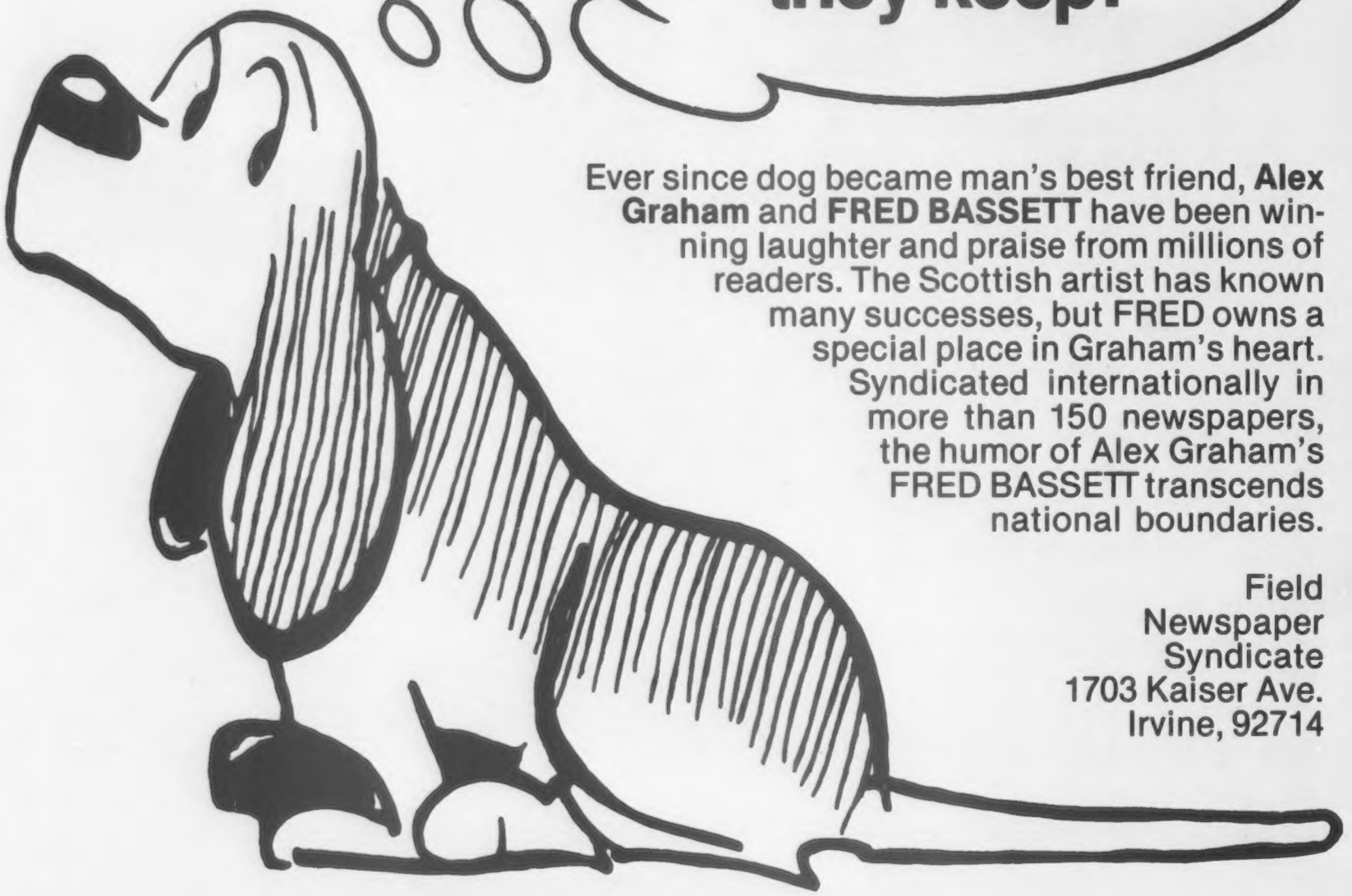


CALL OR WRITE FOR DETAILS

Peter A. Vogt,
Vice President In Charge of Sales
The GREATER BUFFALO PRESS, Inc.
302 Grote St., Buffalo, New York 14207
716/876-6410

WHY DO THE WINNERS GO WITH FIELD NEWSPAPER SYNDICATE?

Maybe it's because of the company they keep!



Ever since dog became man's best friend, **Alex Graham** and **FRED BASSETT** have been winning laughter and praise from millions of readers. The Scottish artist has known many successes, but FRED owns a special place in Graham's heart. Syndicated internationally in more than 150 newspapers, the humor of Alex Graham's FRED BASSETT transcends national boundaries.

Field
Newspaper
Syndicate
1703 Kaiser Ave.
Irvine, 92714